

PASHTOON CULTURE IN PASHTO TAPPA

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INTRODUCTION

Tappa is a literary genre. Literature is generally depicted the social life of a nation. Literature depicts psychology, religion, politics, economic and other important aspects of a nation. Literature is a manifestation of culture of a particular nation or generation. *Tappa* is a literary genre of Pashto language. Before discussing this genre of Pashto language we have to take into consideration different theories of literature. Then it will be observed that how much this genre is related to the culture of Pashtoon people and under what literary theory it *may* be discussed. It is also important that the word “literature” is a theory and a number of critics have discussed it. These critics generally before discussing any genre of literature have put the question that what literature is? Renowned intellectual Sheldon Pullock answer to this question as:

“What should be problematic, however, at least from the vantage point of contemporary theory, is claiming to know and define “literary.” There are good reasons for arguing – many have argued this for the past two decades or more – that anything can be literature; that the term needs to be understood pragmatically rather than ontologically, as pointing to ways certain texts are used rather than defining what those texts inherently and essentially are.” (1)

It is evident that literature is a theory and different intellectual, have given different definitions and explanations to this theory. Literally any written thing is literature. However in literature includes and means those written material in which imagination has focal position. However there are certain intellectuals who are of the view that literature is a theory which cannot be explain completely. However in literature different literary theories are explained and text is examined. We can say about different theories related to literature as,

“One of the fundamental questions for literary theory is “what is literature?”, though many contemporary theorists and literary scholars believe either that “literature” cannot be defined or that it can refer to any use of language. Specific theories are distinguished not only by their methods and conclusions, but even by how they define a “text.” For some scholars of literature, “texts” comprises little more than “books belonging to the Western literary canon/” But the principles and methods of literary theory have been applied to non-fiction, popular fiction, film, historical documents, law, advertising, etc, in the related field of cultural studies. In fact, some scholars within cultural studies treat cultural events, like fashion or football riots, as “texts” to be interpreted. By this measure,

literary theory can be thought of as the general theory of interpretation. Since theorists of literature often draw on a very heterogeneous tradition of Continental philosophy and the philosophy of language, any classification of their approaches is only an approximation. There are many “schools” or types of literary theory, which take different approaches to understanding texts. Most theorists, even among those listed below, combine methods from more than one of these approaches (for instance, the deconstructive approach of Paul de Man drew on a long tradition of close reading pioneered by the New Critics, and de Man was trained in the European hermeneutic tradition). Broad schools of theory that have historically been important include the New Criticism, formalism, Russian formalism, and structuralism, post-structuralism, Marxism, feminism and French feminism, religious critics, post-colonialism, new historicism, reader-response criticism, and psychoanalytic criticism.' (2)

"Listed below are some of the most commonly identified schools of literary theory, along with their major authors. In many cases, such as those of the historian and philosopher Michel Foucault and the

anthropologist Claude Levi-Strauss, the authors were not primarily literary critics, but their work has been broadly influential in literary theory.

- Aestheticism – often associated with Romanticism a philosophy defining aesthetic value as the primary goal in understanding literature. This includes both literary critics who have tried to understand and/or identify aesthetic values and those like Oscar Wilde who have stressed art for art's sake.
 - Oscar Wilde, Walter Pater, Harold Bloom
- American pragmatism and other American approaches
 - Harold Bloom, Stanley Fish, Richard Rorty
- Cultural studies - emphasizes the role of literature in everyday life
 - Raymond Williams, Dick Hebdige, and Stuart Hall (British Cultural Studies); Max Horkheimer and Theodor Adorno; Michel de Certeau; also Paul Gilroy, John Guillory
- Comparative Literature - confronts literatures from different languages, nations, cultures and disciplines to each other
- Darwinian literary studies - situates literature in the context of evolution and natural selection

- Deconstruction - a strategy of close reading that elicits the ways that key terms and concepts *may* be paradoxical or self-undermining, rendering their meaning undecidable
 - Jacques Derrida, Paul de Man, J. Hillis Miller, Philippe Lacoue-Labarthe. Gayatri Spivak, Avital Ronell
- Gender (feminist literary criticism) - which emphasizes themes of gender relations
 - Luce Irigaray, Judith Butler, Helene Cixous, Elaine Showalter
- Formalism
- German hermeneutics and philology
 - Friedrich Schleiermacher, Wilhelm Dilthey, Hans-Georg Gadamer, Erich Auerbach
- Marxism (Marxist literary criticism) - which emphasizes themes of class conflict
 - Georg Lukacs, Valentin Voloshinov, Raymond Williams, Terry Eagleton, Fredric Jameson, Theodor Adorno, Walter Benjamin,
- Modernism
- New Criticism - which looked at literary works on the basis of what is written, and not at the goals of the author or biographical issues

- W.K. Wimsatt, F.R. Leavis, John Crowe Ransom, Cleanth Brooks, Robert Penn Warren
- New historicism - which examines a text by also examining other texts of the time period
 - Stephen Greenblatt, Louis Montrose, Jonathan Goldberg, H. Aram Veeser
- Post-colonialism - focuses on the influences of colonialism in literature, especially regarding the historical conflict resulting from the exploitation of less developed countries and indigenous peoples by western nations
- Edward Said, Gayatri Chakravorty Spivak, Homi Bhabha and Declan Kiberd
- Post-structuralism - a catch-all term for various theoretical approaches (such as deconstruction) that criticize or go beyond Structuralism's aspirations to create a rational science of culture by extrapolating the model of linguistics to other discursive and aesthetic formations
 - Roland Barthes, Michel Foucault, Julia Kristeva
- Psychoanalysis (psychoanalytic literary criticism) - Explores the role of the subconscious in literature

including that of the author, reader, and characters in the text

- Sigmund Freud, Jacques Lacan, Harold Bloom, Slavoj Zizek, Viktor Tausk
- Queer theory - examines, questions, and criticizes the role of gender identity and sexuality in literature
 - Judith Butler, Eve Sedgwick, Michel Foucault
- Reader Response - focuses upon the active response of the reader to a text
 - Louise Rosenblatt, Wolfgang Iser, Norman Holland, Hans-Robert Jauss, Stuart Hall
- Russian Formalism
 - Victor Shklovsky, Vladimir Propp
- Structuralism and semiotics (semiotic literary criticism) - examines the universal underlying structures in a text, the linguistic units in a text and how the author conveys meaning through any structures.
 - Ferdinand de Saussure, Roman Jakobson, Claude Lévi-Strauss, Roland Barthes, Mikhail Bakhtin, Jurij Lotman, Antti Aarne, Jacques Ehrmann, Northrop Frye and morphology of folklore

- Eco-criticism - Explores cultural connections and human relationships to the natural world.
- Other theorist: Rober Graves, Alamgir Hashmi, John Sutherland, Leslie Fiedler, Kenneth Burke, Paul Benichou, Barbara Johnson." (3)

If we want to examine Pashto *Tappa* under the above theories we conclude that Pashto *Tappa* can be discussed under theory of Cultural Studies. However other related theories for instance Comparative Literature, Gender Studies and Historical Studies *may* also be given due consideration. Because where Pashto *Tappa* has affinity to Punjabi *Maheya* on one hand so it *may* be viewed in the light of Comparative Literature Theory and on other hand generally *Tappa* sang from women side therefore we *may* also need recourse to Theory of Gender Studies. Similarly Pashto *Tappa* has its own historical background and Historical Studies Theory has to be given consideration while discussing Pashto *Tappa*. But generally *Tappa* and cultural *may* be discussed in the light of cultural studies theory. Because *Tappa* is a folk literature and folk literature is the representation of culture. Pashto folk poetry comprises of *Tappa Charbitha, Nimkai, Loba, Ghagoona Ghaarey* and songs. These are different genre of folk poetry.

Pashto folk poetry is the true representative of Pashtoon Culture. Among all the folk genres “*Tappa*” is the most fluent natural and effective in reflecting the norms and traditions of Pashtoon society. *Tappa* is the shortest, most comprehensive and most attractive form of folk poetry. Pashto language is proud of it because this genre is rare to be found in world literature anywhere in any language especially in oriental languages. However, the *Maheya* in Punjabi language is very similar to that of “*Tappa*” and a lot of verses also exist on the name of *Tappa* in Punjabi language which is the true copy of Pashto *Tappa*. This peculiar genre has a format of two lines, the first one of nine syllables and the second one is of thirteen syllables.

In historical perspective *Tappa* is the oldest and most popular genre of Pashto folk poetry. According to prominent orientalist Jens Enevoldson, the theme and structure of Pashto *Tappa* has very closed resemblance to the Aryan virtues and code of life. He narrates,

“The tribal code is the old Aryan code of honour, which one *mey* find in force in the early stages of all Indo European peoples. Take the old Scandinavian sagas and change geographical and personal names and you have an epic tribal history of Pakhtoons,

particularly in the *Tappas*, which are mostly composed by women. We find descriptions of ideal manhood and the virtues, honour, bravery, justice, which the young girls would look for in her beloved or the old Aryan virtues". (4)

Pashto *Tappa* is closely related to Pashtoon Women. We can say that:

"There is a peculiarity that most of *Tappas* had been song by women, which reflects the women Psychology in very natural and original shape, but a number of *Tappas* had been composed and sung by men too. Actually *Tappa* is the genre of Pashto folk poetry which every Pashtoon cannot only composed but also sings. Very often in his own personal tune adjusted to circumstances, without fear of ridicule but the greater part of thousands of *Tappas* in current use are made by the women. Being essentially emotional expressions the dealing with most common and the most celebrated of human relationships, that between lover and beloved. A related favorite theme of *Tappa* is that of separation not only the lover from the beloved but of a friend from his friends, of a man from his country and his family." (5)

Tappa is the real folk genere which represent the Pashtoon Culture and a true form. In the New Encyclopedia Brittanica, it is mentioned that:

“It is the only form of folk poetry which is very impressive and effective in highlighting the culture of Pashtoons. It is the song, sung in the time of grief and on the occasion of marriage. In music it is sung with the traditional Pashto musical instruments “*Rabab*” and “*Mangay*” (6)

In short we can say that **Tappa** is a reflective mirror of the romances, patriotism, freedom loving nature, kinship relations and other norms and traditions of Pashtoons. We can see the real picture of social life, religious rituals, economical development, trade and journeys, hospitality, wars and resistance, jewelry, dress, music, foods and so many other things which are the elements of culture and civilization of Pakhtoon society.

PASHTOON CULTURE IN THE PERSPECTIVE OF PASHTO FOLK POETRY

It is evident that Pashto folk poetry is a true representation of Pashtoon culture. For the Pashtoon cultural demonstration, Pashto folk poetry needs consideration. But it is very essential to explain Pashtoon Culture prior to any discussion and conclusion. In this respect a general explanation of culture is very essential. First few definitions of culture are provided herewith. Then the Pashtoon culture will be explained in the light of these definitions. In this way Pashtoon culture will be easily demonstrated in the light of Pashtoon folk poetry in general and in *Tappa* in specific.

Culture:

Culture has been defined by a number of intellectual individual and different dictionaries and Encyclopedias also provide (collective) definition of culture. Following are the definitions from the above mentioned sources:

Encyclopedia of Britannica has defines culture as

“Culture *may* be defines as behaviour peculiar to Homo Sapiens, together with material objects used as an integral part of this behaviour, specifically culture consists of languages, ideas, beliefs,

customs, codes, institutions, tools, techniques, works of Art, rituals, ceremonies, and so on the existence and use of culture depends upon an ability possessed by man alone.” (7)

A Dictionary of Philosophy defines culture as under:-

“All the material and spiritual values and the means of creating, utilizing and passing them on, created by society in the course of history” (8)

Dr. Jamil Jalbi has defined culture in the following words;

“Culture is that attribute of a nation or a Society by which we recognize it from other nations and Societies” (9)

Dr. Jalbi further says:

“We can now define culture as that whole whose parts are religion, beliefs, intellectual disciplines, morals, daily transactions, social living, arts and crafts, customs and folkways, laws common occupations and all those habits which one acquires as a member of society, which form bonds of cooperation, affinity and unity among individuals and groups with different dispositions and interests, and which constitutes urbanity as distinct from

barbarism. Culture also includes things like developing different activities, narrow mindedness and intolerance, engendering self respect, self sacrifice and loyalty, refining modes of living, morals and manners, common habits and ways of speaking, regarding one's traditions and history with respect and at the same time improving them.”
(10)

From Sociological point of view, William F. Ogburn gives the definition of culture as under:

”One of the earliest definitions of culture placed its origin with the coming of man, rather than with the coming of the vertebrates. The frequently quoted definition of Taylor says that “Culture is that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities acquired by man as a member of society. Redfield also speaks of culture as: An organized body of conventional understandings manifest in art and artifact, which, persisting through tradition, characterizes a human group”. Other students of culture, intent on making culture a distinctly human trait, object to calling any of the behavior of the lower animals culture.” (11)

From the above definition we get a comprehensive concept of culture, which shows that the study of any culture provides information about the lifestyle, material and spiritual elements of the culture of that nation. And in the light of these elements of culture individualizes a nation from the rest of the community. Every nation has particular characteristics of lifestyle.

PASHTOON CULTURE:

Pashtoon lifestyle and all its elements are the part of Pashtoon culture. In this lifestyle certain elements can also be seen in oriental countries. However certain elements are particular to Pashtoon lifestyle and this lifestyle differentiate Pashtoon culture from rest of cultures of the world. These general and particular elements of Pashtoon culture are collectively called “Pashtoonwalee” as well as “Pashto”. Pashto is the language as well as Code of Life of Pashtoons. There is no language in the world which is simultaneously a mode of communication as well as Code of Conduct/life. “Pashto” and “Pashtoonwalee” are the names of this code of life of Pashtoon. Orientalists have declared Pashtoonwalee as an unwritten constitution. All the salient aspects of Pashtoon’s life are encompassed in this code. Customs and usages, attire/clothes/array, Hujra, hospitality, honour and bravery, honesty, promise fulfillment, decisions in jury or jirga, providing asylum and security and other important aspects of Pashtoons life is collectively called Pashtoonwalee. A lot of western and eastern intellectuals have written about Pashtoonwalee. Pir Roshan (931-980 A.H.), his spiritual disciples, Khushal Khan Khattak and later on other poets from Pashtoon, have enumerated certain features of Pashtoonwali. H.G. Roverty and J.W. Spain have written on the subject with more clarity and explanation. Farigh Bukhari,

Raza Hamdani and several other Pashtoon intellectual have written on the subject of Pashtoonwalee.

Recently a book published under the title of Pakhtoon wali code of love and piece written by Idrees Asr on the subject. Amir Hamza Shinwari has very, beautifully portrayed in poetry the philosophy of Pashtoonwali but here reference to Shah Muhammad Madni Abbasi is sufficient. Abbasi writes:

“Pashtoon is an ancient nation having its own peculiar code of life. The code, in native terminology, is called Pashtoonwali or Pakhtoonwali. It is inconsistent but passed from generation to generation, which is very important for the stability and development of Pashtoon Individualism and Nationalism. Pashtoon are naturally abiding by customs and usages. They do not abandon customs of forefathers. These customs influence their whole life. They influence even their language and literature. Pashtoonwalee is generally called “Pakhto” or “Pashto”. If a Pashtoon is hurt by the word or deed of another Pashtoon he will say, “Da Pakhto na da” which means that his word or deed is not in conformity with the code of chivalry and decency. Pashtoonwalee has influenced Pashtoons’ daily life,

language and literature. But the fact cannot be denied that recent social, economical and sociological changes are influencing Pashtoon and urban people are moving away from Pashtoonwalee. However rural and tribal areas, which are located far away from urban populations, are still abiding by these rules and regulation. This code of conduct, Pashtoonwalee, has three important elements which are obligatory to be acted upon by every one. These are: ***Badul*** (revenge), ***Milmasty*** (hospitality) and ***Nanawatay*** (calling upon one's enemy or opponent at his home for sorry.)" (12)

Every person/individual considers it as his duty to revenge any insult and damage inflict upon his person, family or nation, and this chain of revenge continues for generations. And this is the custom on which a lot of lyrical and dramatic poetry and stories have been written which is very interesting to read and listen. This culture of Pashtoon is not a product of few decades but it has thousands years old history. These cultural values sustain certain changes with the passage of time but its universal values remain unchanged. Before and after the advent of Islam Pashtoons' culture sustained certain social and religious changes. Similarly there is cultural values difference in tribal and rural life style. But this difference is only a result of historical and geographical reasons. Despite these changes

Pashtoon culture's universal characteristics are still present. To these changes sustained by Pashtoon culture due to historical background and geographical reasons respected Idrees Asar indicated in the following words,

“A city “Caspatrous” is believed to be today's Kabul and it was in the land of “*Pakteeka*” which had Ghandhara as another part of it, therefore both are one and the same. There is another belief. That Caspatoons in fact is today's Peshawar and argument is the existence of a river by its side. This *mey* be the river of Kabul that flows in Nowshera or *mey* be the river of Bara. All these people have their own history and with the passage of time, have developed cultural values and a well established code of life in the end. As we have already discussed, a code needs institution and these come into existence after transformation of processes into practices and then institutions emerge for the implementation of the code elements. Afghan-Pashtoon society covers all those aspects of the people, who whether live in a tribal village or in a city. These might have suffered some changes, but these values do exist as a code. The study shows that some of these elements are Pre-Islamic while

others are new and we *mey* say that there are Post-Islamic because these were developed after Islam was propagated in this area." (13)

PASHTO FOLK POETRY AND PASHTOON CULTURE

As earlier remarked that it is essential to study folk poetry to know and understand sociological values and life style of a nation. Similarly it is also essential to study Pashto folk poetry to know and understand Pashtoon custom and usages and cultural values. Countryside or public literature is also in use for folk literature in Pashto. J. W. Thoms, an English intellectual, used “folklore” for “folk literature” in 1846. Under the manuscript name of “Ambrose Merton” J. W. Thoms has written an essay in August 1846 in which he used “folklore” for “popular antiquities” for the first time. In this popular antiquity an endeavor is made to understand ancient times’ customs, lyrical stories and the likelihood of ancient people.

"Folk means “to know” and lore means “people or public” so Folklore means study of people. But it is used in broader sense. In it broader sense, it includes the study and knowledge of people of any society their lifestyle, customs and usages, attire, food and other aspects of life. So we will study in folklore only popular public literature and similarly we will study Pashto folklore or literature from this angle." (14)

It is not specific or particular or special to Pashto but every nation, national and society has its original characteristics in folk literature and poetry. The influence and effect of folk literature is so immense that despite modernism and scientific advancement its importance and popularity has not been disturbed. Indeed science served human and still serving but science could not reveal the path through which can attain the ease, satisfaction, comfort, luxury, song, allurements, and music for which every individual is striving. There is no doubt that modern science bestowed lots of luxuries to human being. It has controlled the earth and striving for sky to conquer. Besides these achievements it has no treatment for emotional and spiritual desire of human being. Food, clothes and shelter is not the only requirement of a human being but he also has spiritual requirements. His ears yearn to appreciate the music, his eyes want to witness the charm natural sceneries, his tongue wants to enjoy the delicious fruits, and his sense of smell wants for to enjoy the aroma of flower and plants and the nature. And the individual has literature and especially folk poetry as his only resort for the enjoyments and completion of his interest.

Folk poetry is the foundation of every nation, civilization and culture. It has the color of blood, smell of soil, taste of fruits, sweetness of language, pride of hills, roar of sea and canal, beauty of plains and deserts, freshness of plants, flowers and

gardens, greenery of plants, temple's sweat of laborer and farmers, splendor of moon and stars in sky, hide and seek beauty of youth of lad and lass, music of rainfall and storms and dance of serene wind. It means that folk poetry is not the product of personal and individual imaginations of a poet but it is a portrait of collective life of a folk.

As folk poets are usually live in village and country side. Folk poetry and folk life are very much intertwined, that is why pasture paddock, meadow, fresh fields, loaded and green gardens, music in irrigation, communal, collective and mutual cutting and mashing celebrations also attracts one attention.

Mostly pashtoons live in hilly areas. They depend upon naturally irrigated fields majority of the fields are non-cultivated. Mostly the survival of their life depends on hard work and labour. Mostly they rely on manual work. Their art came into existence and developed in this environment that is why the same is demonstrated in it. From the very beginning Pashtoons are engaged in wars and battles. They are in perpetual state of war with unfriendly and alien people.

They supported soldiers of Baghdad Dynasty in their Islamic wars. Their confrontation with Mughals, Marhathas, Sikhs, and British Rulers will define subject matter of Pashto folk poetry.

Because of this they are strong, powerful, rigid and short tempered.

Despite all these stiffness and rigidity they are human of flesh and blood. Heart also throbs in their hearts. They also have colourful dreams of romance and fantasy. Their youth also yearn for life's beauty and colours. Their hearts also pound at the sight of beloved.

Chivalry *mey* be their nature but romantic and touchy songs also fascinate them. Weapon *mey* be their fashion but music songs and its equipments are also part of their life. When these muscular, strong, rough and tough looking people get tired of hard work and labour in the glaring sunlight of summer, and irrigation in chilling winter they refresh themselves at the night with music in *Hujras*. These colourful events of music and musician enchant charm and inebriate the whole environment. Even that they move to battlefield with the music.

As it has been told earlier that due to their atmosphere and environment, Pashtoons are chivalric, combatant and hot/short tempered. However music and poetry has touched them intellectually as well as emotionally. That is why their fields, *Hujras*, cascade and all other places of recreations are

renovated with Gaiter, tumble, pitcher (properly adjusted as musical instrument) and flute.

Beauty of folk poetry is real and everlasting because it reflects Nature. That is why it has colour, taste, elation, brightness and touching of Nature. This truth, beauty, sublimity, simplicity and dignity of Nature is the soul of this poetry. And from this man learn the lesson of truth, beauty, sublimity, simplicity and dignity. Cascade, rivers, canals, rains and winds present its music. That is why it has influence surpassing the influence of expert musicians. This poetry has its own inebriation ecstasy and brightness which thrill the soul and warmth the body. And move the listener to heavens. Generally folk poetry of every language has this ecstasy and thrill but Pashtoon songs surpass all the rest.

There is no doubt that nature has not bestowed much material resources and comforts upon the Pashtoons but they have been acquainted with the eternal spiritual luxury of beauty green sceneries, colourful flower, gardens, and fresh and soothing fields forever. That is why if nature has bestowed Pashtoons with Aymal Khan and Darya Khan of international repute for their courage and chivalry generals on one hand it also has granted Pashtoon with scholar and delicate persons and poets

like Khushal Khan Khattak, Rahman Baba, Hameed Baba, Kazim Khan Shaida and Ali Khan.

Every country and area has folk poetry and every person understands it as its language is simple, universal, natural and folk. The subject matter of folk poetry is not only beauty and romance but it encompasses every aspect of life. It has songs of love and romance, fables of hide and seeks of two lovers on cascade. In folk poetry voices have been also raised against the cruelty and injustices of society. Narrations of hunger, thirst, poverty and miseries can also be found in folk poetry. Moist forehead and heart's blood of farmers and workers sweat has also been described in Folk poetry. Folk poetry also has fables of cruelty and brutality of landlord and land owner. Each and every human emotion and feeling of joy, sorrow, amity and enmity have been portrayal in a beautiful and simple manner in folk poetry. The Pashtoon culture and civilization has depicted in folk poetry to the extent that hardly a single aspect *may* be left untouched. And if proper efforts and endure has been made; only *Tappa* will demonstrate complete history of Pashtoons culture and civilization.

Folk poetry has influenced each and every male female of all age and gender to a great extent. Women generally and girls especially sing during their routine works of muddling,

baking, cleaning, washing and grinding. Girls of the whole village sing on the rhythm of drum beats during marriage and any other ceremony. Male folk also relieve themselves through these recreations of songs and music. Similarly farmers and shepherds also use to sing during their farming and grazing their sheep and goats respectively and entertain themselves with their own song and music.

Hence folk poetry is reflection of each and every custom and usages of the folk people. Folk poetry portrays millions of habits, customs, beliefs, living and their action and reaction to different situations. Folk poetry is the most natural result of common peoples' emotions and sentiments. It is totally free from artificiality of the mechanical literature. It is free from all sorts of artificialities and exaggerations.

Loba, Neemakay, Charbaytha, badla, (ballad) romantic fables, Gharay, Sandarey, Narray, Parakee, Sarokee, Chughyan, Kasroona, Nakloona, (routines and idioms) are different famous genres of Pashtoo folk poetry. **Tappa** is the one of the most renowned genre of these. **Tappa** has also influenced the rest of the genres. All these genres demonstrate the Pashtoon culture. **Tappa** is the more the effectual one in this demonstration of Pashtoon culture. These genres depict different aspect of Pashtoon culture and **Tappa** encompasses all

these aspects of Pashtoon culture. ***Tappa*** portrays romantic, social, economical, religious, political in short each and every aspect of Pashtoon culture can be seen in ***Tappa***.

PASHTOON CULTURE AND PASHTO *TAPPA*

Before finding and examining the ingredients of Pashtoon culture it is essential to explain historical and cultural background of Pashto *Tappa*. It is also important to show that what chains of evolutions and revolutions can be seen in Pashtoon culture during different periods of history. Because Pashtoon is an ancient and historical nation and it has been changed, refined and developed with the passage of time and geography. With the change in social values; topics of *Tappa* also get changed. So we can say that *Tappa* changed with the change of Pashtoon culture and society. It demonstrates every change in Pashtoon culture and its requirements in every age.

PASHTO *TAPPA* HISTORICAL AND CULTURAL PERSPECTIVE

Pashtoon history is so old that it cannot be ascertained its true age. It is evident that Pashtoons are living here from a considerable time period and they must have their way of life. So as Pashtoons are ancient therefore their cultural values are also ancient and historical. They are living here from time immemorial and changed with passage of time. Folk literature

demonstrates the cultural values of Pashtoons. Similarly its folk literature also has its root in time immemorial. Especially its genre, ***Tappa***, has its roots with the cultural history of Pashtoon. If we try to find out its roots we ***may*** get not historical evidence but we can say that it is as old as Pashtoon cultural history. Dawar Khan Dawood, a Pashtoon intellectual, in his book ***Pakhto Tappa*** gives a correct description about the birth and background of ***Tappa***,

“***Tappa***, like Charbaytha, Neemakay Loba or badla (ballad) is purely a folk literature’s genre. ***Tappa*** has all those characteristics with which it has been connected / related with folk poetry. ***Tappa***, unlike other poetical genres, is a combined inheritance of Pakhtoon nation. History of Masry, ***Tappay*** or ***Landey*** is as old as Pakhtoon nation itself. How this literary genre began? Answer ***may*** be difficult and lengthy but few terse lines can be presented. A study of Pashtoon’s history shows that life of Pakhtoon is full of turmoil and commotions. On one hand they love their soil and know no compromise in this matter, On the other hand unchallengeable love to their religion and faith is in their nature. They tolerated and can tolerate many things but they cannot tolerate any malicious attempt on their

land and religion. Pakhtoon is an alert, attentive and sensitive nation. It does not annoy and disturb other, until another dares to do it. It loves to live in peace but when any body disturbs its peace then they also response in a manner to which it *mey* itself astonish. There is nothing about the age and birth of *Tappa*. But it has been presumed that it was in its infancy during the period of Wayed and Aostai languages. If this presumption about Pakhto language is considered to be correct then presumption can also be made about the age of *Tappa* and on this presumption it can be safely said the *Tappa* is the oldest folk poetry of all folk poetry of Pakistan. Because expert linguists are of the view that literature of every language the world starts from its folk literature. Due to this reason Pakhto researchers arrived at this result that Pakhto poetry has also been started with *Tappa*, which is a successful, famous and particular genre of Pakhto folk poetry”.

(15)

Jens Enevoldson, a Western intellectual, has written a book, *Sound the bells, O moon arise and Shine* on the historical and cultural background of Pakhto *Tappa*. In this book he has

explain the Pashtoon culture before and after the advent of Islam into the sub continent.

Enevoldson writes,

“Actually the tribal code is the old Aryan code of honour, which one *may* find in force in the early stages of all Indo-European peoples. Take the old Scandinavian sagas and change geographical and personal names and you have an epic tribal history of the Pakhtoons. Particularly in the *Tappas* – which are mostly composed by women – we find descriptions of ideal manhood, and the virtues – honour, bravery, justice – which the young girl would look for in her beloved, are the old Aryan virtues”. (16)

Enevoldson writes above the Pashtoon culture after the advent of Islam as,

“The faith of Islam is the third strong common bond between the Pakhtoon tribes, and Islam, being faith which demands all, body and soul naturally pervades all customs and traditions of the people as well as language and literature”. (17)

Just like Pashtoon culture historical continuity similarly ***Tappa*** has also a background historical demonstration. Prof. Afzal Raza in his book ***Pashtoo Lok Adab*** (Pashtoo Folk Literature) made reference to the views of certain intellectuals about this continuity of Pashtoo culture and ***Tappa***.

“***Tappa*** has reached to us from generation to generation through memories. As the poetry demonstrate every aspect of common man. Therefore its freshness remained as such and if it has been authored in the contemporary period. It enlightened every aspect of life and demonstrated every angle of human emotions and sentiments. Historical events, geographical characteristics and peculiarities, national ideologies, local rituals, customs and tribal discrimination, hence it enlightened each and every colour of Pashtoon society and culture. That is why mothers’ while weaning, farmers while farming, girls while pitcher and while departing from their love one and women while cradling their babies sings ***Tappa***. ***Tappa*** is the second human voice after call for the prayers (Azan) which a Pakhtoon ear is used to.” (18)

Jens Enevoldson writes in his book, “***Sound the bells, O moon arise and Shine***” “***Spogmey Karang Waha Rakheza. Tappas***

is the most original type of Pakhto folk poetry, which every Pakhtoon can not only compose but also sing – very often in his own personal tune adjusted to circumstances. Human emotion is the topic of **Tappa** such as love departure, hope patriotism shines with background of local customs as diamond in a ring. Difference lies in the fact that **Tappa** is free from artificiality and superficialities. It has the intensity, freshness, and eternity of oozing colourful emotions.

In reference to the antiquity of Pakhtoo **Tappa**, it is said that sultan Mahmood Gaznavi has a chief **Khalu**, in his army. He belongs to Gomal tribal belt. When Stultan's during the conquest of India **Khalu's** fiancé sings this **Tappa**.

Che Da Khalu Lakhkaray rashee

Za Ba Gomal Tha Da Khepl Yar Deeden La Zama

When **Khalu's** army (army of Sultan) arrives I will go to Gomal for a look of my lover.

Renowned researcher shcoloar Habibi has quoted this **Tappa** as a proof with reference to detail research of "**Pata Khazana**" From this it is evident that **Tappa** is one thousand years old but **Tappa's** antiquity is older than this.

Prof. Nawaz Tair in his book “*Rohi Adab*” explains this historical background of Pakhto *Tappa* and its relation to Pakhtoon culture in the following words:

"Some of the researchers are of the view that the *Vedas* were originally in the form of Pakhto *Tappa*. As it also born in these circumstances. Therefore it is not uncertain that their language was the embryonic stage of that Pakhto in which the sherpherd and farmers used to sings *Tappa* for their entertainemtn of the body and soul. Experts of wayees say that wayeeds have all sorts of subject of human thoughts and imagination. And situation of their creation was the same place where Aryan tribes lived before their general expulsion. The area of their residence is the same locality where still certain scattered tribes of pakhtoon nation are residing; between Abassen and Amo rivers. Subjects' variation and environmental colourfulness is totally remained unchanged. Therefore certain Pakhtoons and orientalist scholars are of the view that Wayeeds are derived from Pakhtoon *Tappa*, which is not irrelevant. However this concept needs more research even in the situation." (19)

How it has represent Pakhtoon nation's social, psychological and cultural values during different period of history? In response to this question Nawaz Tair has written in detail as:

"From the very beginning Pakhto **Tappa** has represented its own environment and the thoughts and emotions of its common people / public. This genre of folk poetry is one of the folk songs and other literary genres; the oldest symbol of those bygone ages of history. This particular form of poetry is distinction of Pakhto language. It is completely a public property. And that is why no poet or singer can claim its ownership. Every person sings it any where and at any time, which is its peculiarity, characteristic and publicity. **Tappa** is the real picture and reflection of Pakhtoon soul and spirit. It is the voice of every heart irrespective of the individual's status; whether rich or poor, sinner or innocent low or high every one. It sooth and comfort every heart. A common Pakhtoon does not plague himself with the imagery, similes and philosophical imagination and thought. He dances on rhyme and rhythm of his own folk poetry. His emotions are connected with it. He can enjoy **Tappa** because it can demonstrate his emotion in a true, right and correct manner. This "ya zaar" word of

every *Tappa* is stimulus in the birth of all emotion, and is the reason of its magic, ecstasy every where inside home on deserts and village and town. But as it has been told that *Tappa* is completely free from all sorts of artificialities. For its singing there are no boundaries of place and its sounds also need no pattern of beat. "(20)

It has its own peculiar taste every where, in house, in Hujra, on hills and deserts. Both males and females sing it to release their miseries, to shorten their voyages and to speed up lazy and slow works. That is why it more popular in its own environment than the lyrical poetry of western literature. And in this area certain other genre of folk literature have been also connected and related to it. *Tappa* is alive and life giving. It accompanies the travelers and also does not desert the shepherds of hills and wood cutter. It does not desert any one neither the shepherds nor farmer. It also does not quit the company of farmer and labourer. It is a resort against the summers and it has a warming feeling during chilly winters.

It has songs of sowing and cutting of fresh and blooming crops and also of the hearts of lover and beloved. It has the demonstration of two loving hearts and adoring narrations of lover and beloved. It has the secrets of love and lover and stories of messengers and adversaries. *Tappa* demonstrates all

these emotions and sentiments in a very interesting and beautiful manner.

In *Tappa* or Misry all these things can be found in such a natural and real manner that no substitute can be found in any other genre of poetry and literature.

Tappa Bazam and *Razam* (Section of friends and battlefield) in joy and sorrow hence it represents Pakhtoon folk's emotions and sentiments. Even whenever Pakhtoon encounter any war or invasion the sounds of swords, blast of bomb they have raised voices of their heart in *Tappa*.

From the background mentioned before it is clear that *Tappa* and Pakhtoon culture are inseparable. *Tappa* has represented Pakhtoon culture in every time. We can say that the gradual and historical evaluation of Pakhtoon culture can be seen in Pakhtoo *Tappa* it cannot be seen in any other genre of literature especially folk literature. How *Tappa* has represented Pakhtoon culture elements and values. A complete discussion will be made on these elements and values.

STATUS OF WOMEN AND PAKHTO TAPPA

Different civilizations before Islam gave different statuses to women. She was not given with a respectable status in many

civilizations. However in certain civilizations she was considered as the source of creation. Due to which she was given with an important and high status. Greek and Indian mythologies have the concepts of goddesses. However after the advent of Islam her status as goddess was repudiated. However she was given with the status of social individual entity; an important human status. In Pashtoon society women were given with a moderate status before Islam. She was neither a goddesses nor she was the meanest and inferior entity of society. After the advent she was given with her valid status in the light of Islamic injunctions. Her status in Pakhtoon society as mother, daughter, sister wife and other relations are proportioned and equitable. This will be discussed in the light of *Tappa*. When we look into the relation of Pakhtoon women and *Tappa* it can be easily seen that a large portion of *Tappa* has come from women kind. About 90% of *Tappa* has women as its narrator or singer. Every Pakhtoon sings *Tappa* individually but a large portion came from female side. Jens Enveldson in his book sound the bells, o moon, arise and shine has also indicated toward this fact. He writes as,

“An exception to the general abstentiousness are the *Tappas*, the most original type of Pakhto folk poetry, which every Pakhtoon not only can compose but also sing – very often in his own personal tune adjusted to circumstances – without fear of ridicule.

But the greater part of the thousands of *Tappas* in current use made by the women. Being essentially emotional expressions the greater part of them are romantic, dealing with the most common and most celebrated of human relationships, that between lover and beloved. The setting for this type very often is the early stream where the village girls in the afternoon go to fetch water and where the lovers *mey* get an opportunity of catching a glimpse of each other and – *mey* be – tell everything in a *Tappa*. A related favourite theme of *Tappas* is that of separation, not only of the lover from the beloved, but of friends and of a man from his country and his family”. (21)

Tappa came from women side has reflected women character from different angles. Her status as a mother, daughter, sister and other family relation has been elaborated in Pashto *Tappa*. But her status as a beloved is more picturesque in these *Tappas* as compared to her status at other position. How she love and how much it difficult for her to love due to restriction imposed upon her in Pakhtoon culture and society? And despite these restrictions how she expresses her love? All these angles of her love and expression of love will be discussed in the light of *Tappa*.

SOCIAL LIFE

The study of a society discusses different aspects of that society. Historical background, cultural elements, cultural heritage are the main point during the study of a society. The study also gives importance to fundamental values, customs, and usages, political, religion economics and other essential elements. Similarly lifestyle and other fundamental elements of that society are taken into consideration. Their attire, food, music, dance literature, hospitality, love and affection, relation, religious festival, tribal life, war, sports and other aspect; also are studied and observed. And in this way a cultural and historical structure is prepared.

In the study of Pashtoon society, the above mentioned elements are given importance. The study of Pashtoon culture direct observation of its fundamental customs and usages is important on one hand and on the other hand the study of its literature and history can give important information. To explore Pashtoon culture we have to study its literature and especially its folk literature.

Pashtoon culture is depicted in *Tappa*, a genre of folk literature. In this discussion we will depict Pashtoon culture in the perspective of *Tappa*. We will specially study the norms,

and traditions, hospitalities, romance, jewelry, attire and music of Pashtoon people in the perspective of their relation kinship.

Norms and Traditions in

Perspective of Kinship relations

In the study of *Tappa* it must be noted that mostly *Tappa* has been sung by female. It is also evident that women are more aware and conscious regarding family kinship relation. So *Tappa* explain women's character from different angles on hand and on other hand it has explanation for relations. Women are depicted from different angles for instance mother, sister, daughter and wife. However she has been depicted as a lover or beloved. *Tappa* mostly deals with beloved or fiancé. This colour of romance is significant and highlighted in *Tappa*. On the other hand from female side *Tappa* depicts male characters with reference father, brother, son, and mostly her lover. Besides these relations *Tappa* mostly deals with lover and beloved. This genre also signifies the standards and status of fidelity in Pashtoon culture.

Status of a mother

From the study of *Tappa* woman as mother is highly esteemed. Mostly mother's relation with a daughter is significant when a dialogues or discussion is depicted in *Tappa*. Pashtoon *Tappa* depicts and portrayal the emotions and sentiments of a lover girl and her dialogue and reasoning with her mother in a most beautiful manner. From the following example between a

beloved daughter and her mother will show daughter's emotions and her dialogue with her mother.

زما پۀ تا پسې رنگ زير شو

کم عقله مور مې د زيرې دارو کوينه (22)

“Zama pa tha pasey rung zeer show

Kamaqla more mey da ziaree daroo kavena”

Translation:

My colour and freshness has been lost and my colour became pale after you but my mother is so innocent that she gives me medicine for hepatitis.

In this *Tappa* it has been shown that in *Pashtoon* society a girl loves so much her lover that she loses her freshness and becomes pale if she does not behold him for a longer time. At the same time, simplicity and innocence of a mother has also been shown as she considers her daughter to be the patient of hepatitis and gives medicine to cure it.

زما د زڼۍ خال دې وړان کړو

زۀ به بخيلې مور ته خۀ بانه کونه (23)

“Zama da zenay khal dey wran kro

Za ba bakheelay more tha sa bana kauma

Translation:

You have marred the mole of my chin what would I
say to my lamenting and weeping mother about the
mishap.

In this *Tappa* emotions and sentiments of a beloved daughter
has been depicted alongwith the portrayal of the secret meeting
of a lover with her beloved in *Pashtoon* culture. The beloved
meets her lover secretly and she tries to conceal and give
excuse and explanation if any sign is found on her due to the
meeting with her lover. It shows that explicit and unbound love
and its expression is forbidden in *Pashtoon* society.

خولگی می ستا پۀ شونډو سره شوه (24)

مور ته به وائ ما انار خورلي دینه

Khulgay mey stha pa shundoo sra shwa

More tha ba wayum maa annar khwarlee deena

Translation:

That my lips get reddened due to your lips I will tell
my mother that I have eaten annar.

Similarly, in this *Tappa* like the preceding one has been shown
that in *Pashtoon* society a beloved girl always give lame and
fake excuses and reasons for her secret meeting with her lover
to her mother.

یا می خلۀ واخله یا می پرېگده

د مور ه پټه پۀ بانه راغلي یمه (25)

Ya mey khula wakhla ya mey pregda

Da mora patta pa bana raghley yuma

Translation:

Whether kiss my lips or leave me to go I have made
an excuse to my mother to come over here.

دا سټا د دوؤ سترگو د پاره

د کلي جنگ د مور خبرې تيرومه (26)

Da stha da dawo sthergo da para

Da kalee jung ao da more khabary therawooma

Translation:

That only for your sake; I am bearing opposition of
the whole village and censure and reproaches of my
mother.

In this *Tappa* it has been shown that the beloved daughter has to borne mother censure and villagers blemish and blasphemous remarks for the sake her love. As it has mentioned earlier that explicit love or sex or its expression is considered as a crime in *Pashtoon* society. And no mother allows her daughter to commit this crime in her life because in *Pashtoon* society part is a whole and whole is a part. But despite all these restrictions and confinements a beloved girl meets her lover and tells him that she accepts all the censures and blames and will bear them for the sake of her love.

مورکي مه راته قهريره

د ارمان بنو کړي تلې ور اووتمه (27)

Morkay ma ratha karay ga

Da arrmanjano kadey thly wr owathma

Translation:

That do not get mad on me mother, I went outside only to look the desperate and hopeless leaving people.

مورکی مہ راتہ قہریزہ

پہ تاتیرشوي پہ ما اوس راغلہ وارونہ (28)

Morkay ma ratha kahrega

Pa tha theer shavee pa maa ous raghla waroona

Translation:

That do not get mad on me mother, you have done your turn and now it my turn i.e. you have spent and enjoyed your youth and now it's my turn to enjoy my youth and bloom.

In this ***Tappa*** a beloved daughter asks her mother that does not get mad on me. I am in love and I will not quit due to your censure and anger.

موري کوجيانو له مي ورکړه

چي تور اوربل مي د سپين غر شمال وهينه (29)

Morey kochyano la mey warka

Che thore aurbal mey da speen ghar shamal wahena

Translation:

Oh Mother marry me with a nomadic person,
because the cooled wind of *Speen Ghar* (A
mountain) *mey* throw on my wavy hair.

In this *Tappa* relation of a mother and a daughter has been present. In the same way reference has been made to the lifestyle of nomadic people, who usually live in mountainous and hilly areas but on permanent basis. In this *Tappa Speen Ghar* a mountain in Afghanistan has also been mentioned. A beloved daughter, in this *Tappa*, asks her mother that she may be married to a nomadic person so that she may enjoy the cool breeze of *Speen Ghar*, a mountain in Afghanistan, when it throw her thick black hair.

Status of Father

In kinship relations, Status of father is also clearly seen in Pashto *Tappas*. A few *Tappas* in this regard are as under:

د بابا کور لکه جنت دے
ما پۀ دې بنۀ جنت کښي کړي دي سيلونه (30)

Da baba kor laka janat day

Ma pa dey kh janat ke kary dee sayloona

Translation:

Father's house is like a paradise and I enjoyed the blessing of this paradise.

ولي دلگير ولاړ ئي ياره
دلگيره زۀ يم چي د پلار له کوره ځمه (31)

Waly dilgeer walaar ye yaara

Dilgeera za yum che da plar da kora zama

Translation:

Why are you sad Oh! my lover? I should be sad and gloomy because I am leaving my father's house.

In these both *Tappas* a daughter's love for her father and parental home has been expressed. In *Pashtoon* society, not as a formula, a daughter attached more to her father and son more to his mother. Other cultures may have the same attitude. The first *Tappa* expresses sentiments of newly wedding daughter to whom parental home looks like a paradise when she is about to shift to her in laws that is why she calls it a paradise of her childhood. Similarly in the second *Tappa* her love has been expressed in beautiful words. She asks her lover husband that why is he sad? Sadness of that day is the lot of the beloved because she is going to leave her father home forever.

Status of Brother

After mother and father brother is also mentioned in Pashto *Tappa* with nearness and respect. Whenever brother is mentioned in Pashto *Tappa* it shows that what a sister expects of her brother in Pakhtoon society. How much she prides of her brother and how much she mentioned him with nearness. From most of *Tappa* in which a girl addresses her brother one thing is clear that she admire her brother for his bravery chivalry and

for his fighting skill. She also induces her brother for fighting and war. But when her brother is martyred then she remembers him with intense feeling of love and departure. The picture of brother and sister's relation and their closeness can be seen very clearly in the Pakhto **Tappa**. Some instances are here for reference:

دوه مې دي ورونه زیر گلونه

دوه مې ورینداری د تیراه بلبلې دینه (32)

Dwa mey dee roonra ziar goluna

Dwa mey wrendaray da teerah bulblay deena

Translation:

I have two brothers like flowers and their wives are like nightingales of Teerah (a beautiful hilly area renowned for her water which is very good for digestion)

In this **Tappa** attachment and affection of a sister to her brother has been expressed. In this **Tappa** a loves her brothers' wives due to her love for her brothers. Similarly, the **Tappa** also expresses purity and sanctity of in laws relation with each other in **Pashtoon** society.

شکر دی ورونه مې جوړه دي

چې دواړه غبرګي مله تري دشمن به مړينه (33)

Shukar dey wroonra me jora dee

Che dwara gabragee mla taree dushmun ba mreena

Translation:

Thanks God that I have two brothers. When they
equipped themselves enemy will die

ورور ئې غزا روانيږي

خور ئې پۀ توره لاس وهي ورسره خينه (34)

Wrore ye gazala rawaneegee

Khore ye pa tura laas wahe wersra zeena

Translation:

Brother is going to war and sister is soothing his
sword and accompanying with him.

وروره د تور توپک دې خاړ شم

دا د کنډاغ خوندي دې خور جوړ کړي دينه (35)

Wrora da thore topak dey zar shum

Daa da kundag zundee dey khore jorh karee deena

Translation:

Adoring her brother's gun she says that I love your
gun and decoration of the hilt is the art of your
sister.

In the above three *Tappas* a sister recounts her brother's
bravery and chavelary and also motivates him to fight against
the enemy. However, in the fourth one she laments his death
and says that the enemies are haunting teasing her because her
brother is dead. It means that in *Pashtoon* society brother is the
guard of a sister.

ورونه د مرگ پۀ خوب وده دي

پۀ نيمه شپه مي غمازان آزاروينه (36)

Wroona da marg pa khobe uda dee

Pa neema shpa mey ghamazan azara weena

Translation:

That my brothers are dead and the enemies are
teasing me at mid night.

Status of Wife

From the study of Pakhtoon society, in the light of Pakhto *Tappa*, it presents a beautiful picture of young male and female love, sacrifice, selflessness, truthfulness of young male and female on one hand on the hand a picture of fidelity and sacrifice of married people (male and female) can also be seen.

As it has already been told that bravery, chivalry and fighting skills and contribution has been considered the real beauty of mankind, therefore a wife always adore her husband's fighting abilities but also she motivate him for more courage and bravery. She also declares her fidelity, trust and love for her husband. In Pakhto *Tappa* all these emotions and sentiments can be seen very easily example are given for reference. During a war a wife encourages and motivates her husband in the following words:

په سپين ميدان به درسره يم
زه پښتنه د تورو نه ټښتم مښه (37)

Pa speen maydaan ba drsara yum

Za pukhtana da thuro na thakhtum mayeena

Translation:

I will be with you in the battlefield and Pakhtoon
women do not quit due to the fear of swords.

Newly married girls also give complete trust and support to her beloved husband. Even she accepts her husband's death on battlefield if he dies courageously for his victory. But she does not accept his defeat. She also discords and censures those widows who cry after husband when they die in the battlefield and says,

خوانانو مرگ په ځان قبول کړو

پېغلې رندې کړې چې کوندتون نه قبلوینه (38)

Zwaanaano murg pa zaan qabool kro

Peghlay Randey kray che kundthun na qablaweena

Translation:

That males have accepted their death, and wives
*me*y be blinded as they do not accept to be a widow.

Even that a bride of first night or single night wants her husband to send for war. In Pashto **Tappa** Deccan (A city of India) has been mentioned so many time with reference to war. In a **Tappa** a young and newly wedded girl requests her beloved husband to live and fight in Deccan but do not forget me. She Says

یار په دکن وه زما یار وه

زه د یوې شپې مسافره هیږه ئې کړمه (39)

Yaar pa Dakkun wo zama yar wo

Za da yavy shpay musafara heera ye krma

Translation:

That he was my lover when he was in Deccan but
he forgot me as if I was a guest of a night.

A Pakhtoon woman or wife neglects even the closest of
relation i.e. father, mother, and brother for her beloved husband
and says,

د ستا د دوؤ سترگو د پاره

ما ترې شا کړي مور او پلار کشرې وروڼه (40)

“Da stha da dawo sthergo da para

Ma thar shaa kary more aow plaar kasharee roona

Translation:

That, I have turned my back upon my father, mother
and younger brothers only for you.

Status of Bun (Second wife)

When a person gets married twice or thrice then all his wives
are bun to each other. Second wife is not acceptable in every
society. Tolerating a second wife of a husband is also very
difficult in Pashtoon society. How much it is difficult for a first
wife to tolerate the second wife can be gauge from the *Tappas*
given below.

د بني غر راباندې وشو

لکه دودی په تناره خمسوزه شومه (41)

Da bunay ghag ra bandy washo

Laka dodey pa thanara khumsuza shuma

Translation:

As I am informed about the second wife I am
burning like bread in oven **thanara** (baking place).

بني بنزي راباندې تير شو

زه د دوزخ د لمبوڅه پروا کومه (42)

Bunay bunzee rabandy theer shoo

Za da dozakh da lambo sa perwa kawuma

Translation:

O second wife I am living with you and your sons
so I do not care about the flame of hell.

From the above **Tappa** it can be seen that tolerating one's
husband second wife is the most unbearable thing for a wife. In

Tapa a wife says to her husband as,

هره ناپسند به دي يوسم

يو په ياري کښي دي شريک نه قبلوم (43)

"Hera napasanda ba dy yusum

Yo pa yaarey ke dy shareek na qablawooma

Translation:

That I can bear every unbearing thing but sharing
you in love with other is not acceptable.

Status of Mother in Law

Like all other relation status and importance in *Tappa* status and importance of in laws relation is also evident.

In laws like all other relations are mentioned *Tappa* with respect and importance. From which her status can be seen. As *Tappa* is mostly narrated by women therefore it is evident that women are mostly aware about family relation. She also shows keen interest in this regard. That is why in laws are also portrayed in *Tappa*. In laws for a daughter mother in law is more important and a subject of concern. In Pakhtoon culture and society the colour and picture of this relation can be seen very vivid. in the following *Tappa*. In these *Tappa* good and bad emotion for mother in law can be seen. These *Tappa* also show the respect for the father in law. Before marriage a bride gives a very high status to her in laws only for the sake of her fiancé. She says in a *Tappa*,

دا سخر مي نمر خواښي سپورمي ده
د قطب ستورے مي چنگول ورسيدمه (44)

*“Daa skher mey nwar, khwakhy spogmey da
Da Qutub storay mey changhole oraseedona”*

Translation:

That my father in law is just a sun, mother in law is moon and my fiancé is just like the star of pole.

Her sentiments drastically change towards her mother in law after marriage. But still she wants and tries to view only her positive aspect and says,

خوابني مي ٻڻه دا بڊه نه ده

د تناره په سر ډوډۍ راته شمارينه (45)

“Khwakhy mey kh da bada na da

Da thanra pa sar dodey ratha shmarena

Translation:

My mother in law is not bad but she takes account of every thing I do. She has a cheek on me and observing me all the time.

Despite all these a tune of complain and disappointment can also be seen in Pakhto ***Tappa***. She says to her beloved husband that he should not give his ear to every word of his mother because she is also looking to him for consolation and support. And that she has left her whole family to live for ever with him. In such a situation she says,

ته چي دا اوس د مور په خله ئي

زه خپلي توري کسي چاته سپينومه (46)

Tha che da aus da more pa khula ye

Za khply thorey kumsay chaa tha speenawoma

Translation:

That when you listen only to your mother then for whom I am withering myself.

She further tells her beloved husband that for their love sake she serves the whole family. She says,

جانانه ستا د زړه د پاره
زه د ټولي خپلخاني خدمت کومه (47)

***“Janana stha da zra da para
za dey da tole khelkhaney khidmat kawooma”***

Translation:

O my lover for you or your love sake I am serving your whole family.

She is also proud of her brothers in law, and says.

زما لیورونه زیر گلونه
که زه سرتوره پکښې یم پټه به یمه (48)

***Zama laywroona ziar guluna
Ka za serthora paky yum patta ba yama***

Translation:

That my brothers in law are just like flowers and among them I am well protected and guarded if my husband is not around.

From the above ***Tappas*** a summarize sketch of family relation is vivid, which is a fundamental and clear element of Pakhtoon culture. The sketch provides the description of the most important and close relations on the basis of which Pakhtoon culture rests.

Nawaz Tair declares this family sketch as the peculiar and distinct characteristic of Pakhtoon culture. He gave conclusion of this sketch in the following,

"It is a summary of family life in Pakhtoon society which is the central point of all common customs of this cultural. It has mostly those peculiar customs of Pakhtoon which has hardly accepted any influence. If there is any influence of religion, shairat or Islamic beliefs even that is only superficial and not permanent. These customs have their own merits and advantages. These hardly and strongly composed relations of this society sustain due to these values. This society has its self-esteem and survival of life in these customs. These advantages are there from very long time and when preachers of Islam invited the local population to Islam they collectively embraces Islam. The reason was that most of the teachings of Islam were there in their own Pakhtoon culture. They accepted Islamic teaching to the extent where they do not collide with each other. But if there is any difference or collision between Islamic injunctions and Pakhtoon customs then they have given importance to their Pakhtoonwali over Islam. ***Pakhtoon wali*** has thousands of customs death, birth marriage, love

and romance, enmity war etc to count them is a useless effort and its usefulness is also impossible to mentioned or enumerate. They are neither good nor bad. How it is relevant to time, space, place and environment? However it can be said that due to then (these customs) these values survived which gave “great warriors but common soldier” to the world. Because, most of Pashtoon customs are older than their Greek forefathers. But those customs, values and code of life which have the picture of their life and concepts are here long before the arrival of Alexander the great and other conquerors in their environment.”(49)

Hospitality

In Pakhtoon culture hospitality, *Milmustiya*, is the most important element. Not only Pakhtoon folk but other nations also recognize this characteristic of Pakhtoons. They are so conscious about this characteristic that they forward hospitality even to their enemy if he comes to his home. At that time they forget their rivalry and enmity. Pakhtoons have any peculiar and distinct characteristic just opposite to their hospitality, and that is that they never forget and never forgive their insult and cruelty. There is a proverb in Pakhto that if a Pakhtoon take revenge after one hundred years it is considered to be in time. But when this enemy becomes his guest then he will not take

his revenge and he will forward his hospitality toward him. It means that their hospitality is superior and important than their desire zeal of taking revenge.

Western intellectual James W Spain lived very close to Pakhtoons. On the basis of his observation he declared revenge as the basic element of Pakhtoon code of life and Pakhtoon wali. He says,

“The first and greatest commandment of Pukhtoonwali is badal, revenge. The obligation to take revenge for a wrong, real or fancied, falls not only upon the man who suffered it but also upon his family and his tribe. Neither the Law of Pakistan nor that of imperial Britain before her has ever held sway in the tribal territory. Hence revenge there is uninhibited and, since both insult and retaliation involve clans as well as individuals, the blood feud flourishes. Some feuds which are alive today were generations old when the Hatfields and the Coys exchanged their first shots.”(50)

But when James W Spain talks about hospitality of Pakhtoon culture then hospitality supercedes revenge emotion and says,

"*Melmastia* also demands that the *Pathan* accord protection to his guest and to all who claim it from him. In this regard *melmastia* takes precedence over *badal*, and even the enemy who comes seeking

refuge must be granted it and defended against his pursuers. This custom was a constant irritant in the *Pathan's* relations with the British in the old days. The man proclaimed a criminal in Peshawar could flee to the hills and could not only expect but demand protection and sanctuary from every house he came to. A chief or a clan *mey* accord general protection to a guest or stranger, undertaking to defend and be responsible for him while he is in the neighborhood. This frequently signified by the giving of one of the chief's possessions, a dagger or some article of dress. The token reminds all who see it that the honour of the protector is intimately associated with the well-being of him who carries it". (51)

James W Spain writes about Pashtoons hospitality on the basis his personal experience and observation as,

"On one of my first visits to the Frontier a chieftain with whom I stayed insisted on giving me his *chogha*, the voluminous wool outer coat with embroidered collar and belt favored by the *Pathan* gentry. It was cold and I wore it constantly while I tarried in Peshawar, before returning to the hot plains of Karachin. It was not until several months later that I discovered that a pair of my host's

retainers, whom I had noticed strolling about Peshawar with uncommon frequency, had been kept busy for days seeing to it that no harm came to the stranger who so casually wore their master's honour about the city streets".(52)

There are specific phrases which are typically used on receiving a guest. Different localities have different phrases. These routines and patterns show their selflessness. Dr. Raj Wali Shah Khattak, a Pakhtoon intellectual, says,

"In Pakhtoon culture and history hospitality has a deep meaning and important status. Pakhtoons take hospitality as a symbol of honour and respect. It is a symbol of generosity. No Pakhtoon would like to be a miser. Pakhtoon considers guest as a blessing. They have beautiful routine and patterns (proverb) in Pashto to welcome the guests with. If the wording of these routine and patterns are viewed it will clarify the real concept of hospitality. Pakhtoon of Southern area uses the phrases "*sthary ma shay*" you *mey* not tire (you *mey* remain fresh forever) *Pa khair raghlai* welcome God *mey* bring you here again and again. And God *mey* protect you. Northern or Central area and especially people from Peshawar valley use to say "*hark ala rashay*"

welcome every time and any time. "*kha chaary*" is the phrase in Mohamand and Bajwar Agency, which means your business *mey* flourish. In Tareekh-e-Afghana Mulvi Abdul Majeed writes that passengers need no pocket money in Pakhtoon area. Male and female both are equally renowned for their hospitality. If there is no male in home a guest *mey* be taken care of by the women i.e. they will provide him food. "(53)

Sayed Anwar ul Haw Jillani describes the phrases used for welcoming or receiving a guest or any other person in different Pakhtoon regions. He writes,

"You *mey* not get tired. In Waziristan guests are welcomed with this phrase. In other regions the same phrase is used to greet or welcome a passerby and a busy person instead of saying Salam. It means that God *mey* keep you untired and fresh. In Kohat, Dera Ismail Khan and Bannu the same phrase is used for the same purpose but with a different tune and pronunciation. In response to this phrase the other person will reply with the phrase, "*Ma khwa ray gay*" or "*khwar ma shay*", which means you *mey* remain as prosperous as you are or you *mey* not get in trouble. *Pa khair ragh lay* means welcome in

response he will say God *mey* forgive you “**khudey de obakha**” **Kha Chaarey**. Your business may flourish. When a workier is busy in his work then the passerby will greet him by saying “**kha chaarey**” instead of saying **Salam** or any other pray phrase, which mean your work and business may flourish or develop. In response the other will say “**chaar de kha**” which means the same. **Hur kala rasha / Hur kalay**. Always keep on coming or come again and again. When someone go to a place, every person will greet him by say **hur kala rasha** which mean always come here. It is a moral pray which means that this visit *mey* pave way to your next visit and this friendship *mey* flourish and survive in future. **Hur kalay** is its short version. In response to this the other person will say “**hur kalay usay**” you *mey* live here forever. “**abad usay**” means you *mey* prosper here. "(54)

Anwar ul Haq Jillani explains the term “**Kat Puzay**” in the following words.

“**Kat Puzay** means bed and bedding. In village instead of bed they use a mate like thing which is called “**Puzay**” for rest and sleeping. The word “**Kat Puzay**” is metaphorically used which means to

invite person for night. It also signifies humbleness.

The guest is encouraged that if we can eat we *mey* rest and sleep here and there will be no problem.

Unless the guest does accede to the mate like carpet or bed is not prepared. *Milmustiya*, Hospitality advancing respect and honour to guest: In fact hospitality has been given with utmost significance and importance in Pakhtoon code of life i.e. *Pakhtoonwali*. Even a fatal enemy if come as a guest to Pashtoon he is bound to advance him hospitality and safely as hospitality is the important element of their life. "(55)

This fundamental element, hospitality, of Pashtoon culture is very beautifully depicted in Pashto *Tappa* as,

خاونده ټوله مې ترې څار کړې
د يار د کلي ميلمانه راغلي دينه (56)

Khaawenda tola mey threy zar kray

Da yar da kale milmana reghelee deena

Translation:

O, Lord! I would like to serve my heart to the guests came from the village of my lover.

In this *Tappa* reference has been to the most important element of *Pashtoon* code of life i.e. hospitality (*Milmastaya*). From the *Tappa* it is evident that not only male but female are also unsurpassed in hospitality and it is also important for them.

Hujra

Pashtoon serve their guests in a proper place known as Hujra. Hujra *may* be owned by a single person but the whole village uses it for different functions of marriage, death, joy and grief. People come from their fields to rest here and entertain themselves with their own typical music and songs or *Tappa*. It is also a place of discussion and consultation. It depicts and demonstrates collective life of Pashtoon. But its basic concept is to serve and keep guests here.

James W Spain writes about Pashtoons' hospitality and *hujra* as,

“One of the main instruments for implementing *melmastia* on a day-to-day basis is the *hujra*, or guesthouse. This consists of a room or two where the visitor is quartered and fed. Each village will have one or sometimes two or more *Hujras*. Most *maliks* and *khans* have their own. In addition to serving as a headquarters for transients, the *hujra* is a kind of club for local inhabitants. The men of the clan gather there to drink tea and discuss the affairs of the day. Many *Hujras* now have a radio and the information provided by Radio Tashkent, the BBC and the Voice of America, as well as by Radio Kabul and Radio Pakistan, is digested and

commented upon at the same time as the local gossip. The atmosphere is exclusively male, and frequently the bachelors of the household also sleep in the *hujra*."(57)

Idrees Asr, a Pakhtoon writer, in his book “Pakhtoonwali – code of love and peace” explains *hujra* in the following words,

“It is pronounced as *hujra*, and is on the pattern of community hall or room. This concept is the specialty of Pashtoon society only. No other race or nation has any such place for joint sitting without discrimination. It is the common sitting place used by all the inmates of an Afghan-Pashtoon Society irrespective of caste and class constructed by the elders of that area or village. It is a vast building with a water jug or *Khoom* (big pot for water), charpoys, a *cheelam* (wooden pot with a long pipe) and music party. The old and young of the tribe or village come here after *Isha* prayers. This is the charm of Afghan-Pashtoon society that cherishes the spirit of equality and justice”. (58)

Dr. Raj Wali Shah Khattak highlighted the relation of *hujra* and hospitality in the following words,

“There is no secret motive in the original custom of hospitality. There was no trade or business involved. Today’s *milmustiya* (hospitality) is completely different and unique which is mostly based upon political and materialistic purpose – Pashtoon custom of hospitality is completely different and distinct from years. That is why any passenger any time can usher in to any *hujra* as a guest. In the real concept of Pashtoon *hujra* there is neither boundary wall nor main gate. So that it *mey* remain open to every one at any time. Any passenger if comes to a *hujra* he will be the guest of the locality or tribe. His boarding and lodging and food and security will be the responsibility of the whole locality and tribe. *Hujras* and mosques are the centers of hospitality and these are collective. Therefore guest is also considered as a combine guest. "(59)

Whenever we want to discover the concept of hospitality in *Pakhto Tappa* we will see discussions of *hujra*.

حجره خو ځائے د میلانو دے

چې جانان ناست وي ټول عالم رڼا کوينه (60)

“*Hujra kho zay da milmano dey*

che janaan naast ve tole aalam ranra kaveena

Translation:

Hujra is a place for guests but when my lover sits over there the whole place shines

In this **Tappa** reference has been made to guests and hospitality, which is an important element of **Pashtoon** code of life and culture. However, a lover has been also praised that beauty of **hujra** and values of hospitality enhance due to the presence of my lover.

Despite hospitality, **hujra** has been mentioned in Pashto **Tappa** with reference to certain other social issues. For example:

حجره د ټول کلي د سره
په نیمه شپه کور ته زما جانان راځینه (61)

Hujra da tole kali da sara

Pa nima shpa kore tha zama janaan razina

Translation:

The hujra is a common guest house for the whole village and my lover is coming to home at midnight.

In this **Tappa** reference has been made to the most important aspect of **Pashtoon** culture i.e. hospitality and **hujra** place of guests. It is so much important that a beloved may wait till midnight. A person loves his beloved or wife but he cannot abandon his social life and code of life. He can sacrifice his personal and family life for the sake of his cultural values and one may linger and hang around in **hujra** till midnight for the demonstration of his these values and **Pashtoon** code of life.

ROMANCE

Women's life in Pashtoon society is in lots of restriction. However, due to educational development and urbanization these restrictions are decreasing / diminishing. In villager society veiling / purda is strongly observed. However, purda or veiling is not strictly observed in urban left style. But concept of love is different from the rest of the world. Due to these restrictions in the Pakhtoon society first of all love / romance is very difficulty but whenever someone got in love then these lovers dare to face every challenge and problem. And these lover and beloved get ready to tender any sacrifice on the altar of love. Certain impartial Western writers have also mentioned these hard rules of veiling and restrictions on the basis their personal observations. An English writer James W Spain on the basis of his personal and his wife's observations writes about these restrictions which reflects the environment of Pakhtoon society as,

“For most *Pathan* women's a bustling though isolated life goes on behind the *purda* (veil). For some, of course, the *purda* does not exist: the wives and daughters of the *powenda* on their perpetual migration, the women of the poorer tribesmen who

must work the fields and tend the animals, a handful of the more daring wives of liberal-minded officials. A few have the best of both worlds, abandoning the veil while away from the Frontier and flitting back and forth around it while at home. One of these was sitting with us in mixed company, chatting gaily and urbanely over tea, when a caller knocked at the door. She excused herself rapidly and invited Edith upstairs before the new arrival entered. T Edith's "O, I didn't know you observed *purda*," she gave the scornful answer: "Only for that man – my husband's boss." (62)

Despite all these restrictions when two people love each other then they do it with utmost courage and bravery. The most interesting aspect of this romance is that restrictions are imposed upon women and women kid expresses her love with more openness and courage and this aspect can be view in Pashto *Tappa*. In Pashto *Tappa* love sentiments and emotions have been mentioned from both male and female sides. But by comparison the intensity, courage, truthfulness and selflessness are more vivid in female expression than male. Love's expression intensity from the male side can be easily inference from the *Tappa* below:

اختر په ورځ دې ځان سنگار کړو

76
خوک دی پھ زړه دي چې ډاډه و هي خالونه (63)

Akhtar pa wra de zaan singaar kro

Sok de pa zra dee che dada wahey khaloona

Translation:

Who is in your heart for whom you are decorating
making over yourself by placing mole on your face
on Eid day?

اختر زما په نصيب نه شته

زه د وصال په طمعه ستا يم مړ به شمه (64)

Akhtar zama pa naseeb na shta

Za da wisal pa tama stha yum mar ba shama

Translation:

I have no Eid in my fate to enjoy. I am waiting for
your love of which I would die.

In both of the above mentioned *Tappas* a lover expresses his
lover for his beloved besides with joys and happiness of *Eid* (a
religious festival). It has been mentioned that when on Eid day
decorates a girl she has her lover in her head and heart.
However, in the second *Tappa* a lover says that he cannot
enjoy *Eid* day due to his separation with his beloved. This
means that a lover considers meeting with his beloved as and
Eid day and his meeting with his beloved on *Eid* day enhances
his joys of *Eid*.

آخر به ورک شم له وطنه
د ليله سترگو راته جوړ کړه پساتونه (65)

Akher ba wrak shum la watana

Da liala sthargo ratha jor kra pasatoona

Translation:

At last I would have to quit my country village due to the problems created by loving eyes of my beloved.

In the reasons enumerated for a *Pashtoon* to leave and quit his country one is his failure in love and callous attitude of one's beloved. The above *Tappa* enumerates these feeling of heart break lover and his miseries.

آخر په خپله خدائے مبین کړم
ما په مټينو پسي ډير خاندلي وونه (66)

Akher pa khpla Khodey mayen krum

Ma pa mayeno pasy deer khandlee woona

Translation:

God made me a lover at last as a punishment of making fun of lover. That is I was use to make fun of lovers, to tease them, so God as a punishment turned me into a lover to feel the pain of a lover. God put me in lovers' shoes, to feel and understand the pang and torture of a lover.

اسمان په ستورو بڼه ښکاريږي

لکه لیلہ چي پھ مڻ اوھي ڇالونھ (67)

Asmaan pa sthro kh khkareegee

Laka liala che pa makh owahe khaluna

Translation:

Stars are the beauty of sky just like moles are the beauty of my beloved's face.

اوربل ئي بيا پھ وروڻو خور ڪرو

د ڇا اباد ڪورونھ بيا جور ورائونھ (68)

Aorbal ye biya pa wruzoo khur kro

Da cha abad korona biya jor wranaveena

Translation:

You have positioned your hair on your brow in such a way that its charm would kill some one.

In the above *Tappas* beauty and makeup of the one's beloved has been mentioned, which is her personal and individual characteristics. In the first *Tappa* beloved's *Khals* have been compared with the stars in heavens and her face with heaven, which is beautiful poetical simile. In the second *Tappa* the beautiful hair of the beloved has been praised and adored.

اوس مي د عمر تاون راکھ

نري نري ڇندا دي ڪره رنڇور دي ڪرمه (69)

Aos mey da umer tawan raakra

Naray narary khanda de kra ranzoor de krama

Translation:

Now you have to pay me off for all the troubles
which I am facing due to your smiles.

In this **Tappa** the beautiful simile of a beloved has been mentioned as her real beauty, which motivates and inspires a lover to surrender to the beauty and enchantment of the beloved.

اوس مي د كوره ولي باسي

په خندا ووايه چې خله نه دركومه (70)

Aos mey da kora waley baasey

Pa khanda owaaya che khula na drkawaoma

Translation:

Why are you getting me out of the house and telling
me that you would not let me to kiss you? You are
not allowing me to kiss you why?

These **Tappas** are some of the examples which show the intensity of male's love in a Pakhtoon society.

On the other hand **Tappa** related to girls' love demonstrate a lot of intensity and passion. Besides her love and passions these **Tappa** also have description of war contributions of Pakhtoon society and environment. Despite her love and passion for her lover she also encourages and motivates her lover to fight with bravery and honour in war. But those **Tappa** which have war as their subject matter would be discussed

later. Here only typically romantics **Tappa** will be mentioned which will demonstrate a girl's love and its expression within this restricted environment.

In the **Tappa** given below beloved gives preference to her love for her lover to her love for her parents.

اشنا د مور او پلاره خوږ دے

حُکَہ مِی اوبښکي د جانان له غمه ځینه (71)

Ashna da more aow plaara khug dey

Zeka mey ukhkey da janan da ghama zeena

Translation:

I am crying for my lover as he is dearer to me than my father and mother.

امين پري وکړي سوال مې دا دے

چې مې جانان راسره غاړه غټي شينه (72)

Ameen prey okraye swaal mey daa dey

Che mey janaan rasraa ghara ghatay sheena

Translation:

I am praying to hug my lover and you **mey** say amin (**mey** God accept it) for it.

انارو ټولو گلان وکرل

زه به خپل يار له د سينې انار ساتمه (73)

Anaaro tolo gulaan wkral

Za ba khpl yaar la da seenay anaar saathama

Translation:

All the buds of Pomegranates are turned into
flowers and I will keep the bud of Pomegranates of
my breast for my lover.

اول به بنپي د جانان بښکل کړم
بيا به ژړا کښي ورته ووائم حالونه (74)

Awal ba khapey da janan khukl kram
Biya ba zara ke wartha owayum haaluna

Translation:

First I will kiss my lover feet and then will tell him
all my miseries.

The above mentioned three *Tappas* has bold expression of a
beloved for her lover. The *Tappas* have reference to the
emotional intensity of a beloved.

باران د زمکي آبادي ده
شيرينه ياره زه په تا آبا ده يمه (75)
Baraan da zamkay abadee da
Sherina yaara za pa tha abaada yuma

Translation:

Rain is the life of earth and you are my life just like
rain.

In the above **Tappa** and succeeding four **Tappas** of a **Pashtoon** beloved expresses her sentiments of fidelity, sincerity, and sacrifice, which are peculiar characteristics of **Pashtoon** society. And she also demands the same of her lover. **Tappas** in this reference are given below:

بیا به ارمان را پسې وکړې
خو ورځي يمه زړه مي ښه ساته مښه (76)

Biya ba arman ra pasy wokrey

So wrazezy yema zra mey kha saatha mayena

Translation:

Oh! My dear do not hurt me and keep my heart happy I am with you but for a while. I am here but when I had gone. You *may* wish me.

بيگاه ته غلې غلې راشه
لکه لښتي کښي اوبه غلې غلې ځينه (77)

Bega tha ghlay ghlay rasha

Laka lakhtee ke aoba ghley ghley zeena

Translation:

Come to me tonight O! My dear like a hush water moving in a brook.

په جرمني ټوپک مي اوله

خو پۀ زخمي زړگي مي مه وهه لاسونه (78)

Pa Germanee tupak mey aola

Khu pa zakhmee zargee mey ma waha lasoona

Translation:

Kill me with a German made gun but do not touch
my wounded heart callously with an unloved hand.

پۀ ذوالجلال مي دې قسم وي

ستا جدائي ملک الموت دے روح مي ورينه (79)

Pa Zuljalal mey dey qasum ve

Stha judai malk-ul-moth dey rooh mey wreena

Translation:

By God your desertion is like the death angel and is
about take my life.

پۀ نیمه شبه مي را پۀ ياد شوي

لکه یتیم مي تر سبا ژړلي دينه (80)

Pa neema shpa my rapa yaad shway

Laka yateem mey thar saba zarelee deena

Translation:

Your thought came to me in the mid night after
which I wept like an orphan till morning

The above *Tappa* demonstrate the male and female lover expression in a Pakhtoon society. These *Tappa* also demonstrate the passion and intensity of their love. Another colour of romance and love in Pakhtoon society is there in the form of its romantic stories and legends. Certain love and romantic stories are also mentioned in Pakhtoon environment and society which have been written by later poet and published them in their books. In these *Tappas* those lovers are mentioned for reference as the most honest and truthful of all lovers. In these legends *Adam Khan* and *Durkhanay*, *Momin Khan* and *Sherenay* and *Sher Alam* and *Mamonay* have been mentioned with certain other love protagonists. From the study of *Tappas* and direct study of these legends it is clear that the female character is also important. Western intellectual James W Spain also indicated this aspect of these legends and writes as,

“Yet, stories and legends – and often the one merge quickly and imperceptibly into the other – are so essential a part of the Pathan way of life that perhaps no apology is necessary after all. And certainly, in story and legend at least, Pathan women play as important role as they deserve”.(81)

In the legend of *Adam Khan* and *Dur Khanay* reference is made to their characters in the following *Tappa*:

تر ما خو ته بنه ئي منگيه

چي درخاني دي په سرو گوتو ډکويڼه (82)

Thar ma kho tha kha ye mangya

Che DurKhanay dey pa sro gotho daka veena

Translation:

O Pitcher you are better than me that *Dur Khanay* (my beloved) fills you with her beautiful fingers i.e. hand.

جانانه راشه آدم خان شه

د درخاني مينه په ما اوکړه مئينه (83)

Janana rasha Adam Khan sha

Da Dur Khanay meena pa ma okra mayena

Translation:

O my lover come and love me as *Adam Khan* loves *Dur Khanay*

د دروازگي سريه څوک ئي

زه آدم خان د درخاني سلام له ځمه (84)

Da dur wazgay sareeya sok ye

Za Adam Khan da Dur Khanay Salam la zama

Translation:

Who is there at the door? It is me *Adam Khan* and
going to see *Dur Khanay*.

In the above three *Tappas* unbound, zealous, and pure love story of Adam Khan and Dur Khanay has been portrayed. Both these *Pashtoon* lovers belong to Bazdara a village of the beautiful and enchanted valley of Swat. Their love sincerity and sacrifice has been praised and adored in Pashto *Tappa* since long. When a singer sings these *Tappas* a listener gets uprooted from his physique and flies to the valley of Swat and views these lovers in their love and feeling, which they have for each other.

Momin Khan and *Sheerinay* have been mentioned in the following *Tappa*:

دېوه راواخله رڼا راوړه

د مومن خان د ويني بوټي ماله راځينه (85)

Deeva rawaakhla ranra rowra

Da Momin Khan Da weenay bue mala razeena

Translation:

Bring candle and make light I am smelling the
presence of *Momin Khan*.

Similarly *Sher Alam Khan* and *Maymoona* have been mentioned in the following *Tappa*:

ميمونى شنه شوه په خدا شوه

د ماما زوي دے ما به نه حلالوينه (86)

Maymoona shna shwa pa khanda shwa

Da mama zoway dey ma an a halala veena

Translation:

Maymoona gets blue with laughing and was thinking that he is my cousin and will never kill me.

ميمونى خاص د باجور ده

شير عالم خان ئي په لمسون حلالوينه (87)

Maymoonay khas da Bajwar da

Sher Alam Khan ye pa lumsoon halalaweena

Translation:

Maymoonay was purely from Bajwar and *Sher Alam Khan* was killing her only on inducement.

In the above two *Tappas* reference has been made to the romantic tragedy of the *Sher Alam Khan* and *Maymoonay*. They were true *Pashtoon* lovers belong to *Bajwar* Agency. Their true love story is the most emotional and passionate incident in Pashto literature, which has been referred to in a number of *Tappas*. The incident was the consequence of enticement and hearsay of *Sher Alam Khan's* cousins and villagers. *Sher Alam Khan* in his frenzy and wrath butchered his love. We can find its parallel in English literature in Shakespeare's tragedy Othello. On one side, these *Tappas* refer

Pashtoon honour and possessiveness, on the other side, it also shows *Maymoonay's* fidelity and purity.

JEWELRY, DRESS AND MUSIC

Like every other culture jewelry, dress and music is an important aspect of Pakhtoon folk and society. Unique, special and peculiar dress, jewelry and music distinct this folk which has been demonstrated in Pakhto folk poetry and specially these dress, music and jewelry have been clearly mentioned in Pakhto *Tappa* which are in use of common Pakhtoon society in their daily life. These things demonstrate different angles of Pakhtoon life and culture. Dress, jewelry and folk music of Pakhtoon folk will be discussed in the light of Pakhto *Tappa*.

JEWELRY

In Pakhtoon culture arms and weapons are considered as the jewelry of mankind. Bravery, courage and honour are considered as the real beauty of mankind. And these adjective can be demonstrated from his arms and weapons. But the real subject matter in this discussion is jewelry of women folk and its use. It has been mentioned that what jewelry women use for their beautification and adornment and what they wish for in this respect in Pakhto *Tappa*. In this *Tappas* a girl asks her lover for jewelry along with the sentiments of her love. Similarly a beloved considers the turban of her lover as his beauty, which is a demonstration of Pakhtoon culture. Pure, brave and honourable Pakhtoons put turban on their head. When a Pakhtoon girl decorate over herself for her lover and when she mentions her *chargul* (jewelry item) in contrast she also mentions the turban of lover. And she says that I have put *chargul* because you have also put turban on your head. Putting turban in a particular way is the demonstration, show off of pride and manhood. A girl says in a *Tappa*:

تا چې پگړۍ په سر کړه کره

زه به چارگل په پوزه نیغ ودرومه (88)

Tha che Pagray pa sar kaga kra

Za ba chargul pa poza nigh wdrawum

Translation:

If you decorate the turban on your head I will
decorate my **chargul** (jewelry) on my nose.

Chargul is an ornament for nose. It is called **chargul** because it has four flowers. **Peezwan** is another nose ornament. **Peezwan** droop right above the lips which beautifies both nose and lips. It is gorgeous when it droops over shining red lips. A Pakhtoon girl mentions these ornaments in the following way:

پیزوان مې پاس په شونډو سور کرو
لکه خامار چې خزانې د پاسه وینه (89)

Peezwan mey paas pa shundo sore kro
Laka khamaar che khazaney da paasa weena

Translation:

My **peezwan** is drooping on my red lips like the
guard serpent of treasure.

In this **Tappa** reference has been to jewelry as an ornament which beautifies a beloved charm and beauty. Figurative language has been used in this **Tappa**. In this **Tappa** beloved compares her lips to the precious treasure and her jewelry, **Peezwan**, as guardian serpent.

پیزوان مې شرنګ له پوزې پریوت
ته غلے غلے راپسي وې پټ دي کنه (90)

Peezwan mey shrung da pozey prewath
Tha ghalay ghalay rapasey wy pet de krona

Translation:

My *peezwan* fells of my nose and you pick it up
stealthily because you were following me.

پیزوان مي ٻڻه جور ڪره زرگره

يار مي زلمے دے د پیزوان پھ رڻا ڇينه (91)

Peezwan mey kha jor kra zrgara

Yaar mey zalmey dey da peezwan pa ranra zeena

Translation:

O! Jeweler makes the most beautiful *peezwan* for
me because my lover is young and moves in the
light of *peezwan*.

In the above mentioned *Tappas*, peezan has been referred to as
the torch or light, which can be use for moving in the night.
From these *Tappas* it can be inferred that in *Pashtoon* society a
lover and beloved always meet in secret at night. They cannot
meet in day or in public because of their code of life and
culture, which does not allow explicit love and sex.

In *Tappa peezwan* has mostly been its subject matter.

Nethkay is another nose ornament. It is smaller in size as
compare to *peezwan*. A Pakhtoon girl mentions both of them in
the following *Tappa*:

پیزوان مي لوي دے زه وره يم

په وروکوالي کڻي نٽکي مزه کوينه (92)

Peezwan mey lowy dey za wara yum

Pa warukwali k Nethkay maza kaweeena

Translation:

Peezwan is bulky and I am too young for it and in this young age *Nethkay* is reasonable to use.

Peezwan is mostly used in and after adulthood and *Nethkay* before it, which is evident from the above *Tappa*. In which it has been mentioned that *peezezan* is for the use of an adult and young girl and *Nethkay* is for before this age i.e. in childhood and juveniles. *Nethkay* is simple ornament whereas *peezezan* has four or five artificial stones for decoration and beauty. Similarly *chargul* is pointed and has leaves. In this reference a girl says:

پنځه غمي په پيزوان خوند کړي

څلور پتري په چارگل لا مزه کوينه (93)

Peenza ghamee pa peezezan khund kree
Salore pathree pa chargul la maza kaveena

Translation:

Five artificial stones in *peezezan* and four leaves in *chargul* look good.

In another *Tappa* a Pakhtoon girl warns her love to be careful while kissing her otherwise he *mey* be injured with her pointed and sharp *peezezan*.

په احتياط مي خولگی اخله

چي د پيزوان په پرو غوڅ نه شي مئينه (94)

Pa ihtiyaath mey khulgay akhla

Che da peezwan pa paro ghus na shey mayena

Translation:

Kiss me carefully, so you ***mey*** not be injured
with the Sharp pins of my ***peezwan***.

Another ornament for ears has also been mentioned which is called ***Waalay or Dandey*** (both mean earrings). Similarly ***amayl*** (necklace) is an ornament for the neck. A girl mentions these ornaments in the following ***Tappa***:

والی د غور امیل د غاری
پېزوان د پوزي راته کړي اشارتونه (95)

Walay da gharey amayl da garay

Peezwan da pozay ratha kree asharathona

Translation.

All my ornaments of ear, nose and neck are
indicating to a specific direction or person.

Bracelet is also used for ornamentation of girl. A lover tells his
beloved as:

بنگري دي شرنګ کوي نياز بيني
لاس په قلاره خوزه رسوا دي کړمه (96)

Bangree dey shrung kawee niyazbeenay

Las pa kalara khwazawa ruswa dey kruma

Translation.

Noise of your bracelets will alert other O my
beloved so move your hand silently.

As it has been mentioned that in *Pashtoon* society a lover and beloved meet in secrecy, the same thing has been referred to in this *Tappa*. A lover asks his beloved to be careful so that other may not find us; otherwise, we will be humiliated.

Girls droops *teeka*, another jewelry ornament, on their forehead. *Teeka* alongwith other jewelry has been mentioned in the following *Tappa*:

تيک دې بادشاه پېزوان وزير دے
سره چارگلان دې جلاښان نيولي دينه (97)

Teek dey badshah peezwan wazeer day

Sra chargul aan dey jalathyan newaly deena

Translation.

Teeka is like the king, *peezwan* is the minister and *charguls* are deputed as the executors (of a lover).

Beautiful allegories have been used in this *Tappa*. In *Tappa Teeka, Peezwan* and *Charguls* are mentioned as king, minister, and executors respectively, which beautify the poetical symmetry of the *Tappa*.

Similarly fresh flowers are also used for beauty and adornment.

The flowers are placed in hair. A lover asks her beloved:

گل دې په تور اوربل کښي خوند کړي

سر دي راتيت کره چي در اوتوميم گلونه (98)

Gul dey pa thore orbal ke khwand kree

Sar dey raateet kra che drwotumbam guloona

Translation:

O my beloved flowers in your black hair would look good so just tilt your head so that I *mey* place flowers in your hair.

In Balochistan women used to wear necklace like jewelry known as ogay for decoration. Look into the following *Tappa*:

اختر په توقو توقو راغے

نه مي اورئ شته نه د غاري تعوينونه (99)

Akhtar pa toko toko raghay

Na mey ogay shtha na da sharey thaweezoona

Translation:

Eid reached silently, as if kidding, but I have neither *ogay* (Locket) nor elms (other ornament) for my neck.

In this *Tappa ogay* and elms (jewelry items) have been mentioned. In this *Tappa* a desire of *Pashtoon* girl has also been referred to, that every girl wants to be decorated and ornamented on *Eid* day (religious festival). This want of jewelry may either due to the carelessness of the lover or due to poverty. Every girl wants to be equally decorated on *Eid* day

like all other girls and when someone is not in a position to purchase jewelry then she may feel inferior to other.

اوری پٺه غاره جینی لاره

پریرده چی لاره میلنه به د چا وینه (100)

Ogay pa ghara jeenay lara

Pregda che lara melmana ba da cha weena

Translation:

Girl wearing **ogay** went away, if she **mey** be guest of someone.

Another ornament used for decoration of nose is called **mekhkay** or **pathray**.

سور میخکے نری دی پوزه

پٺه لاری روخه چی دی وکرم دیدنونه (101)

Soor mekhakay naray dey poza

Pa lara roza che dey wkram deedanoona

Translation:

O my love you have red **makhakay** (a jewelery of Nose) and beautiful pointed nose come and give me a look.

Coins are also used for decoration in certain Pakhtoon tribes. They are worn in neck and also for the decoration of hair. These coins are mostly made of silver.

روپی دې ټولي بڼې بنکاريري
د مينځ روپی دې په زرگي ویشتلې یمه (102)

Rupay dey toley kha khkaaregee

Da meenz rupay dey pa zargee weshthalay yuma

Translation:

All the coins look beautiful but the central ones
have killed me.

Rings or finger rings are popular among both boys and girls.

ما له پنځه گوتې د سرو کره
په دواړه لاسه به دې پښې چاپي کوومه (103)

Maala peenza guthay da sro kra

Pa dwaro lasa ba dey pkhey chaapee kawuma

Translation:

I will sooth and caress you with my both hands if you
gift me five rings with.

Zanzeer (necklace) is another ornament wearing in neck.

سپینه می ځله سپین می زنجیر دے
چې ورته گوري لیونے به شي مئینه (104)

Speena mey khula speen mey zenzeer dey

Che wartha gorey lewanay ba shey mayena

Translation:

Both my lips and necklace are charming and you
may lose your senses if you keep looking at them.

Paykra is another ornament use for foot decoration and beautification. It is important or significant for its jingling music.

د پیکرو شنرا راخیږي

راته بنکارېږي جینکې اوبو له ځینه (105)

Da paykro shunra raa khayjee

Ratha kharaygee jeenakay obo la zeena

Translation:

Jingling of *paykra* (A jewelery of Foot) indicates
that girls are going to water to fountain.

Panzeb is another foot ornament. In a *Tappa* it is said:

ماله پینزیب پیکري راوړه

چې په همزولو کښې خوشحاله ناسته یمه (106)

Mala panzeb, paykray rawra

Che pa humzolo ke khushala nasta yuma

Translation:

Bring *panzeb* and *paykray* for me so that I *may* sit
among my friends happy and contented.

The above mentioned *Tappas* express dreams of a *Pashtoon* girl in their society. It has been expressed that what *Pashtoon* girls desire and want for? Mostly they demand jewelry from their lovers, usually their husband or fiancé, on different occasions and religious festival for their decoration and makeup, which make them feel better and equal to all their friends and some time even they feel proud it. Jewelry is mostly for their ear, nose, hand and feet.

DRESS

Dress, like jewelry, is also a symbol of beauty and fashion. In certain areas of Afghanistan and tribal areas of Pakistan dress is also called *Kalee* (jewelry). It is considered as a symbol of beauty for both male and female. Not only in Pashtoons but in every culture all over the world dress is a symbol of beauty. However every culture has its typical dresses. In Pashtoon society male's dress consists of a *karmiz/kamis* or *Kurtha Purtog*. (Kurtha means a dress-like overgarment and Purtog means pants) but in tribal areas a turban is also worn on head. *Patkay*, *Shumla*, and *Pagray* are the synonyms of English turban. In Pashtoon culture turban is symbol of honour and bravery. In a *Tappa* a Pashtoon girl says to her lover,

تا که پگری پۀ سر کره کره

زه به چار گل پۀ پوزه نیغ ودرومه (107)

“Ta ke Pagray pa sar kaga kra

Za ba chargul pa poza neigh wdrawuma”

Translation:

If you decorate the turban on your head I will
decorate my *chargul* (jewelry) on my nose.

In *Tappa* the girls says to her lover that if you tilted your turban on your head I will raise my *chargul* on my nose. Tilting the turban on head is a symbol of pride and honour or arrogance and elevating *chargul* (an indigenous jewelry) is a symbol of beauty. In this *Tappa* male dress *pagray* has been

taken in contrast/comparison to female jewelry **chargul** . It means that **pagray** is male's jewelry and beauty. Wearing **Pagray** with kamiz parthug is generally in use in Pashtoon culture like all other culture of Pakistan and India. The dress is in use in both cultures of Pakistan and India with a slight variation. Carol E Henderson in his book **Culture and customs of India** described dress generally of all the Indian cultures in the following words,

“Shifts in dress signal status changes. For some, defining and wearing traditional dress symbolizes their commitment to a group or region. Some protest restrictions that prevented members of some groups from wearing ornaments or other symbols claimed by higher caste groups – gold, for instance. For others, new materials and designs signal commitments to modernity. Fashion is also a stimulant.”(108)

And then he further mentioned the **shalwar** and **kamiz** as a particular dress in Indian culture which is common in Pashtoon culture too.

"Women's stitched clothing includes **salwar kamiz**, shirt-and-blouse outfits, and the burqa. Salwar kamiz consists of pants (salwar) worn with a kamiz

(a dress-like overgarment) and a wide scarf long enough to drape over the head and shoulders. The kamiz reflects fashion and region: it *may* be above the knee or below the knee, fitted or loose, long or short-sleeved. The full ankle-length skirt is pleated and stitched with matching border. It will be worn with a contrasting or matching short bodice with sleeves, which is often covered with matching short sleeveless tunic. A half-sari wraps over this and drapes over the head. Conservative Muslim women wear the burqa – a loose cotton or synthetic overcoat with an attached cape and veil – outside the house." (109)

Burqa alongwith *shalwar kamiz* is in used in Pakhtoo culture. In tribal area of Pakhtoon a blouse is decorated with old and out dated coins. These coins are also used for hair decoration. These coins have also mentioned in Pakhto *Tappa* with refernce to jewelry and dress as well. Few examples are here:

روپی می وی قطار می نه کری

اوس می یادیری د روپیو قطارونه (110)

Rupay mey wey qataar mey na kry

Aus mey yadeeggee da rupyo qataaroona

Translation:

I had coins but did not arrange them (for decoration) and now I am lamenting for that.

په مخ ئې سپينې روپۍ ځانگي

جينۍ په سنږو لاس وهي يار له ورځينه (111)

Pa makh ye speeney rupay zaangee

Jeenay pa senro laas wahe yaar la warzeena

Translation:

Whitened coins are drooping on girl's face and fidgeting her hair and going to her lover.

From the above *Tappas* it is evident that *Pashtoon* female considers jewelry equally important for their ornamentation as they consider dress as a symbol of beauty. The trend may be there in other societies but the distinction feature of the *Pashtoon* society is their use of brace and silver coins as jewelry. The reason behind this fact is that the modern design of jewelry was not there in the bygone days. However, modern jewelry and designs are in vogue in *Pashtoon* society and consider its use as a symbol of beauty and decoration.

MUSIC

Reference has been made to Pakhto music and musical instrument in Pakhto *Tappa*. Usually they get togethered in hujra at night and demonstrate their skills and expertise in Pakhto folk music. Musical instrument of Pakhto music are usually similar to that of Pakistan and India but *Rabab*

(stringed instrument) and **Mangay** (Drum, Pitcher) are mostly used in these **Hujras**. In tribal area durig athern (a specific kind of dance) **Dhol** is used which is also used in other folk music of Pakistan and India.

Carol E. Henderson, a renowned intellectual, characteristically mentioned the **dhhol** with reference to musical instruments of India. This is the most important musical instrument for Attenu and Pakhtoon tribal folk music. He writes as,

“Today’s instruments include all these, plus many more. Categories, like those in the West, are percussion instruments, such as bells, gongs, cymbals, and drums; wind instruments; and stringed instruments. The **Tabla** is the most important percussion instrument in north Indian classical music. Folk musicians favor the small barrel-shaped, two-headed drum called a **dhholak**”.(112)

This **dhhol** is also called **dhholak**. With reference to its structure it has been reported,

“A large, double-headed, barrel-shaped drum played with sticks, normally played in pairs, the bigger lead known as **ago**, and smaller second drum known as **pashto**. The **dhhol** is inextricably associated with

hereditary professional musicians who feel that this is their special instrument”. (113)

Pakhtoon present this music on special occasions and functions. This type of music demonstrates not only Pakhtoon but generally the whole Pakistani society.

“Significant life-cycle events of a celebratory nature such as marriages, births, circumstances, are appropriate contexts for musical performances. Other festive occasions such as mela (festiveal) or wrestling matches, or significant ceremonial events are often marked by music as well. For such outdoor events, the sound of the *dhhol* gains the attention of the people and identifies the place of celebration”.(114)

In Pakhto *Tappa* this folk music has been mentioned with reference to concert in hujra. *Dhol mey* be mentioned least in these *Tappa* but *Rabab* and *Mangay* has mostly been mentioned.

For example:

رباب پښتو نيسه

د حجرې گټ له جينکۍ راغلي دينه (115)

Rabab pa baro pardo nisa

Da hujrey gut la jenakai raghalee dina

Translation:

Sing with rabab in a loud voice because the girls came near to hujra to listen you.

حجره د تول کلي د سره

د نيمې شپې منگې زما لالې وهينه (116)

Hujra da tole kale da sara

Da nemey shpey mangey zama laalay waheena

Translation:

People from the whole village are there in the *hujra* but my lover is playing the *mangay* (pitcher) (a tone of pride).

In these *Tappas* reference has been made to the musical instruments, *Rabab* and *Mangay* along with the indication of musical knowledge. “*Rabab pa baro pardo nisa*” in the first *Tappa*, indicates that *Pashtoon* knew the music and use of different instrument. They knew that when and where a voice of a musical instrument should be loud or low. In this *Tappa* it is shown that the beloved knew her lover’s skill and enchanting musical voice. She also knew her lover’s honour, dignity and bravery. She also expresses her love for her lover. In the second *Tappa* it has been said that the every one sit in *hujra*

but her lover is the musician on the pitcher. This also shows
Pashtoon's love for music

ECONOMICAL LIFE

Pakhtoon people are renowned for their hard work and strong commitment and objective throughout the Sub-Continent. Therefore they excel all other nations in hard work and labour or manual jobs and have the ability to perform hardest job. Mostly their source of income is labour and manual work. They generally do not like government jobs because they consider it synonym with slavery and Pakhtoon hate slavery and all of its forms by nature. They undertook every hard labour but avoided government jobs. In the beginning they were usually farmer and agriculturists but gradually they inclined towards business and trade. From economic history they never get any economic monetary gains from Mughal Emperors. Similarly they avoid British rulers and dislike to ask for any monetary gains from them. They always rely on their labour and hardworking abilities. Reference has been made to their economic trade and business in Pakhto *Tappa*. But before this background of their economical life *mey* be highlighted. Before partition of the Sub-Continent Delhi was its capital. It was the main center of of education, understanding, trade and business. During Mughal and especially during the reign of King Akbar people came here from far and wide, and strive for their goals and objectives. As compared to other areas Pakhtoon region was remained backward in this connection. Poverty was so much that very hie and fie and Machiomen have to leave their parents, children, other relative and their

localities for their survival and for work in Combine India. They traveled India far and wide for food and work. Few would come back home successful and other unsuccessful.

This economy, economic stiffness and poverty prevailed during British Raj. British Raj extended policy of development and progress to most of the regions. They extended economical, monitorial and socials favours. But they kept Pakhtoon regions backward intentionally. The reason behind this was that Pakhatoons are liberal and independent by nature. They never bear collar of slavery around their necks of any alien nation. They have always been resentful and hateful towards British. They never spare any occasion for the demonstration of their hate and resentment toward British to avail. Story of Ajab Khan Afridi is its important sequel. When British understood that fore and tracks are not working then they resorted to politics and policies. And they properly planned for keeping the Pakhtoon backward. They were kept in the darkness of ignorance. And in this way they kept them and their area as backward as possible. (But they could not subdue their undefeated will) Despite all these Pakhtoon folk never turned their back to hard work and labour. And they strive for earning pure bread through hard work with chins up and honour. For which they have to travel other countries. But whosoever ventured to usurped their freedom and independence through void attacks. They have defeated them collectively. However

certain antagonist people called them with the most obnoxious names of thieves, dacoits, highwaymen and killer. Instead of giving credit for their warfare abilities, courage and chivalry they were regarded as hateful and resentful. Even today there are books, biography, histories of such antagonist visitors, travelers, historians and Orientalists which give strong evidence of this discrimination and enmity.

Pakhtoons are like eagles and loins who hunt for their food. With this food they feed themselves and other. They work, struggle and labour for themselves and they also give support others to the extent of their means. Stealing, dacoity, and killing for no reason are the characteristics and doings of a coward and low esteemed nations. But a brave, chivalric and courageous and strong nation cannot be attributed with these characters. Those who are rock solid, unswerving like hill, having strong ambitions, passion and zeal of rivers, can pollute mar their name fame history, reputation and history with these obnoxious and barbaric deeds? That is why Pakhtoon, like all other nations, traveled far and wide during hardship. They undertook voyages of other countries, but they never undermine their reputation and greatness of their nation. They have faced hardships of voyages with smiling faces. They faced hunger and thirst with joy. They fought against the

unfavourable seasons with courage and in this way they earned for country and children legally.

Tappa is the most authentic document of Pakhtoons economic stiffness. It presents the stiffened and gloomy economics conditions of Pakhtoon. Along with other aspects of Pakhtoon life it depicts vivid picture of this (economic) aspect of Pakhtoon. A lot of *Tappa* indicate towards these hardships of journey and travel and economic hardships. It indicates the fact that Pakhtoon never show laziness, ignorance and cowardice towards these economics hardships and problems. They are confident and always rely on their own self. They faced problems and hardships of travel. They worked hard, struggled and laboured but never stretch their hand to another person. They also never tempted towards illegal income.

Pakhto *Tappas* which are related to voyages will be discussed later in detail. Here only those *Tappas* will be discussed which have economy and economic as their subject matter. Pakhto *Tappas* have reflections of these voyages and their hardships which they underwent for their economy and economic conditions. Certain examples are here: whenever a Pakhtoon leaves his country there would be two main reasons one of them is poverty and other is romance and love. A *Tappa* goes like this:

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ڄوڪ پڻه رضا د ملڪه نه ڄي

يا ڊير غريب شي يا د يار له غمه ڄينه (117)

Soke pa raza da mulka na zee

Yaa deer ghareeb she yaa da yaar la ghama zeena

Translation:

No one want to left his country but due to his extreme poverty or romance he go outside from his country.

Reference has been made toward poverty in this ***Tappa*** for the eradication of which Pakhtoon move to these countries where job opportunities is high and job seeking is relatively easy. Pakhtoon people when could not find enough opportunity for work and business and to earn money then they left for India. Pakhtoon considers India as center of economy and trade. So they reached over there. Reference has been made to this prosperity of India in Pakhto ***Tappa***. A girl says to her lover as:

هندوستانی شه روپی راوړه

په کورنو روپو مي مور نه درکوينه (118)

Handustaniay sha rupay rawra

Pa korano rupo mey more na drkaweena

Translation:

O my lover; go to India and earn their currency as my mother would not give me to you on indigenous currency in marriage.

When a girl cannot bear separation of her lover then she even forsakes her lover's income and says to him:

مسافري دي ډيره اوکړه

بس که راځه روزي به خدای در رسوینه (119)

Musafaree dey dera okra

Bas ka raza rozee ba khudey dr rasaveena

Translation:

O my lover come back home it is enough for voyage and God will provide us with our food.

But when a lover comes back after a successful voyage and bring money and riches then his beloved waits for his return and arrival and portrays her joy in this way:

په جوپو تلے یار می راځے

ما له ئي راوري دي د غاري اميلونه (120)

Pa jopo thalay yaar mey raghay

Mala ye raworee dee da gaarey amyaloona

Translation:

My lover is coming back after a long journey and will bring me necklaces.

Along with this when Pakhtoon were relying only on farming and cultivation this economy was also mentioned in Pakhto *Tappa*. For instance:

اسمانه بنه باران پرې اوکړي

یار می د شولو لو کوي چې وتره شینه (121)

Asmana kha baran pay okrey

Yaar mey da sholo lao kavee che wathra sheena

Translation:

O haven showers a lot of rain as my lover is going
to harvest of crops so it *mey* be watered properly.

گڊ چي لو لور شي خوار ي زور شي

په بخملي گوتو به وري تولومه (122)

Gad che lao lor she khwaaree zor she

Pa bakhmalee gutho ba wagee tola wuma

Translation:

During harvest labour and work gets doubled and I
will collect popcorns with my fragile and beautiful
hands.

But when a woman gets disappointed from her husband in
connection to her maintenance then she resort to her own
ability. When the male cannot support her wife then she works
for herself. But she says:

د مونيگي نه کونډه ښه يم

توره خرڅه به چلوم ځان به ساتمه (123)

Da mozeegee na kunda kha yum

Tora srkha ba chalawum zan ba sathum

Translation:

It would be better to be a widow than wife of an idle person. I would spin yarn for my survival.

From the above lines it is evident that a woman *mey* work if economic needs are not fulfilled than she rely on other which is an intolerable matter.

From the above *Tappas*, it is evident that agriculture at homeland (Pakistan and Afghanistan) and trade and labour abroad (India) were the only sources of income for *Pashtoon*. It has also been indicated that despite her intense love for her lover a Pashtoon female has never accept her lover to be idle and useless person. She always motivated her lover for hard work, struggle and business besides the expression of her love.

WARS AND RESISTANCE

Pakhtoons are warriors, fighter, soldiers and freedom lovers by nature. History book are full of these warfare of Pakhtoon. But we will discuss their fighting skills and expertise in the light of Pakhto *Tappa*. Pakhtoon fought all these wars for their honour, freedom and country. Female alongwith male participated in these wars. And mostly Pakhtoon female motivates the male for war, honour and courage. All these can be seen in Pakhto

Tappa more vivid. Rajput women share this characteristic of Pakhtoon women with them. Renowned intellectual, Carol E. Henderson, writes about Rajput women as,

“How do women view these roles? Rajput women of Udaipur, Rajasthan said that women aspired to become the perfect wives. As a “good wife,” a woman devotes herself to her husband’s welfare through her performance of religious ritual, household duties, and chastity. In extremity, a Rajput wife must strap on a sword and go to battle. In less dramatic mode, she contradicts, shames, or curses her husband if necessary to force him to do his duty. Through self-sacrifice, duty, and honor, a woman accrues virtue, which protects the family. She is a domestic warrior for its prosperity and the health of its members”. (124)

The same character Pakhtoon women are playing since long. It can be clarified in Pakhtoon *Tappa*. Generally Pakhtoon women had always motivated men to fight against Sikhs and British. In India women are always the driving force of men to fight in majority of the wars. In Pakhtoon society, mothers motivate their sons and sisters motivate their brothers to fight against the enemy. But usually wives stimulate and motivate their husband and girls their lovers to fight the enemy. As it has been told earlier that Pakhtoon fought all these wars for the

independence of their country or their honour and **Pakhto** or **Pakhtoonwali**. The following **Tappas** present a picture of motivation of war and patriotism:

خان د وطن په شمع سيزه

چي پټنگان دي د زيارت طواف كوينه (125)

Zaan de watan pa shama seza

Che pathangaan dey da ziarat thawaf kaveena

Translation:

O my lover guard the candle of independence and freedom on your life cost so that people will pilgrim your grave. And you will be remembered after your death.

په تور ټوپک ویشتلې راشي

د بے ننگۍ اواز دي رامشه مښنه (126)

Pa tore topak wshtalay raashey

Da bay nangay awaz dey raa masha mayena

Translation:

O my lover it is better to see you dead than hearing the news of your showing your back in war.

که د بچو سره تباہ شم

په وطن جنگ دے جنگ به ولي نه کوومه (127)

Ka da bacho sara thaba shum

Pa watan jang dey jang ba waley na kawuma

Translation:

War has been imposed on my country; I will fight
even I am destroyed along with my children.

These *Tappas* were related to general warfare and for its motivation. However there are *Tappas* on particular wars from which the courage and honour of Pakhtoon people can be perceived. Some of them are here for instance:

A *Tappa* with reference to Kashmir war:

په پاک الله زما باور دے
خکه په تش لاس د کشمیر غزا له ځمه (128)

Pa pak Allah zama bawar dey

Zaka pa tush laas da Kashmir ghaza la zma

Translation:

I have unquestioned confidence on my allah that is
why I am going for Kashmir war bare hand.

A *Tappa* with reference to Pakhtoon and British fight in Chitral:

چرته لندن چرته چترال دے
به ننګي زور شوه انګريزان چترال ته ځينه (129)

Chrta London chrta chitral day

Benangee zore shwa angreezan chitral tha zeena

Translation:

London is far away from Chitral but due to extreme shame, cowardice and dishonour British are moving to Chitral.

Few *Tappas* in reference to fights between Mughal and peer Roshan / Rokhan:

د مغل ظلم به نسکور شي
چې پير روښان توره په لاس جنگ له ورځينه (130)

Da Mughal zulam ba naskoor she
Che Peer Rokhan tora pa las jung la wrzeena

Translation:

The cruelty of Mughal will come to an end; when Peer Roshan is going to fight them with sword in his hand.

A *Tappa* in reference to fight of Pakhtoon and Indian in Deccan:

په تور دکن دې څله جور شه
د بے ننگی اواز دې رامشه مئینه (131)

Pa thore dakan dey salay jor sha
Da benangay awaz dey raa masha mayena

Translation:

O my lover it would be better to become heap of
dust in farflung Deccan than the news of your
cowardice flight from the fight.

Similarly *Tappa* has also depicted, in a very beautiful manner,
wars between Muslims and Non-Muslims. Certain *Tappas* are
here for instance:

په پاک الله مي بهروسه ده

خکه يواخي د کفارو جنگ له ځمه (132)

Pa pak Allah mey brosa da

Zka ywazey da kufaro jang la zma

Translation:

I have full confidence in my Allah that is why I am
going to fight the non-Muslims alone.

موري لنډی توره مي راکړه

په دين غزا ده زه خپل ځان شهيدومه (133)

Morey landey toora mey rakra

Pa deen ghaza da za khpul zan shaheeda wuma

Translation:

O my mother give me my small sword; there is a
war on my religion and I will martyr myself for it.

Besides these wars certain renowned Pakhtoon warriors have been mentioned in the following words:

Rahmad Dad, a great Pakhtoon warrior, has been praised in the following words:

رامداد دې دا واري خداي روغ کړي
که دوباره پۀ کفر جنگ وي مر دې شينه (134)

Ramdad de daa waarey khudey rogh kry
Ka dubara pa kufr jang we mar dey sheena

Translation:

Mey God given a second chance to Ramdad to fight for his religion by curing him this time.

Bakht Munir, another great Pakhtoon warrior, has been praised in the following words:

همزولو بيا هغه ماښام دے
د بخت منير د جرمنی تقار راحينه (135)
Humzolo biya hagma makham day
Da Bakht Munir da germane takar razeena

Translation:

O! My friends it's again an evening like that and Bakht Munir's German made gun is sounding with fire.

Mir Zaman has been praised in the following words:

ما درته وي شينگل ته مه حه

دشمن ظالم دے تا به توپ ته او ترينه (136)

Ma drtha way sheengal tha maza

Dushman zalim dey tha ba thope tha aothareena

Translation:

I forbid you from going to sheengal; that your enemy is brutal and cruel they will hold you in front of artillery.

From the above *Tappas* it is evident that in Pakhtoon society male know no compromise from sacrificing each and every thing for the sake of religion, country and honour or self esteem. Same is the case of Pakhtoon females they are not only the driving and motivating force behind all this courage and chivalry but they face all the troubles and hardships of war with unwavering courage and bravery and pay their roles in these wars.

RELIGIOUS LIFE

The fact that every Pakhtoon is a Muslim has a proverbial fame because Pakhtoon nation, as a whole, embraced Islam. That is why there is no non-Muslim or follower of other religion among them. Even a person is not considered a honourable man unless he is a Muslim. Hamza Baba, a renowned poet of 20th century, has also indicated towards this fact in his poetry. He says,

دا به وي دروغ چې د اسلام نه ئې مخ ستون کړلو
څوک چې په رښتيا د پښتني ابې راوړې وي (137)

Daa ba we darogh che da Islam na ye makh sthun krlo
Sok che pa rekhtiya da pukhtanay abay rawry we

Translation:

It will be an absolute lie, if it is told that a person has reverted from Islam regarding that person who has born to Pakhtoon mother.

On another occasion he says,

واعظه بس کړه په هر حال به مسلمان اوسمه

نور به خه غواړي ضمانت خو چې افغان اوسمه (138)

Waaiza bas kra pa herhal ba mussalman aosma

Nore ba sa ghwarey zamanat kho che afghan aosma

Translation:

O preacher take my words that I will remain a Muslim in all situations and guarantee for this is the fact that I will remain Afghan or Pashtoon forever.

It means that Pakhtoon considers as Pakhtoonwali an essential element of Islam, their code of conduct. That is why Islamic and religious tune is dominating in Pakhto literature. Historically they have embraced Islam before all other nations of the sub-continent. Western scholar J. W. Spain remarks in this regard as,

“Islam came to the Pathans earlier than to most other peoples of the subcontinent. Since the tenth century all of them have been Muslims. Most are of the Sunni persuasion, although there are pockets of Shias here and there. The mulla, or priest, plays an important role in their life. As is the case with other Muslims, the Pathans have no formally ordained clergy. Any man who feels the call to preach the word of God becomes a mulla. Most often,

however, he comes from a mulla family, that is, one which has traditionally supplied the priest for a particular village or clan. The warrior-bishop of the Middle Ages frequently finds his counterpart among the hill Pathans. Many of the most ferocious revolts against the British were led by mullas preaching *jihad* (holy war) against the government of unbelievers. The notorious (renowned) Fakir of Ipi, who for thirty years defied first the British and then the Pakistani Governments from his Cliffside headquarters in Waziristan, began his rise to fame when he inspired a tribal rising against a British court decision which demanded the return to her parents of a Hindu girl (renamed Islam Bibi) who has been kidnapped and married by a Pathan schoolmaster".(139)

Pakhtoon scholar Dr. Kaleem Ullah Sadam has discussed religious and Islamic influence on Pakhtoon literature and *Tappa* and their tendency toward religion and Islam from historical point of view and he writes,

“Pakhto folk poetry has deeply influenced by Islam, because there is no non-Muslim in Pakhtoon nation and any tribe of Pakhtuns. In the beginning of 11th century when Pakhtoon embraced Islam, they found

Islam very similar to their particular customs. That is why they need not much to change in them. You have heard a lot of Pakhtoon women while talking that they consider very Muslim a Pakhtoon and ever Pakhtoon a Muslim. Centuries passed away; followers of Buddha have been extinguished but even today in Pameer has historical relics which represents Buddha Religion. Statues of Buddha are still can be found in Gandara School of Arts. Pakhtoon absolutely forget that they were followers of Buddha and before this they were fire worshipers and zartashat. Today Islam is shining like the sun of all Pakhtoon regions so much so as if there were any other religion has ever prevailed in this region. Beyond intellect and reason, we know nothing that what sort of religious philosophy was there in these rock statues and earth, long long ago in a lot of region when worship of Buddha was on its peak. And in these regions in the beginning of 11th century Islam came here like a rising sun and each house, street and city echoed with the religion of Holy Prophet (SAW). With the advent of Islam a lot of changes came into the Pashto literature which also brought gradual changes in Pakhtoo folk poetry."(140)

Kaleem Ullah Sadam explains effect of Islam on Pakhto

Tappa in the following words,

“In religious **Tappa** of Pakhto language has explanation to Islam. Concept of unity and oneness of Allah, matters related to mysticism, love and affection of the Holy Prophet (SAW), superiority of city Madina, Islamic Philosophy of life, unknown secrets of life and death, five basic elements of Islam, saying (Hadith) of the Holy Prophet (SAW), ever changing world, circumvent of total materialism, distance between soul and body, spirit and physique, advantages of observance of Holy Tradition of the Holy Prophet (SAW) and explanation to religious obligations and duties and fundamental philosophy of Islam like important matters have been discussed in Pakhto **Tappa**.”(141)

If the Pakhto folk poetry has been given with conscientious study it will be found that the best Pakhto **Tappa** are mostly related to Islam. If we study Pakhto **Tappa**, in the perspective of Islamic beffect, it will be found that it has information regarding, Allah and His attributes, acclamation of Holy Prophet (SAW) personality and character, Islamic rules and rituals attachment to the Holy Quran and other religious matters, which ultimately demonstrate Pakhtoon love and

inclination towards Islam. Few Pakhto *Tappas* are given for demonstration of these Islamic effects:

Tappas in appreciation of Allah:

As it has already been written that Pakhtoon believe in the Oneness of Allah. And they praise His Highness and Greatness in their literature and poetry. Similarly Allah has been praised in Pashto *Tappa*. Few examples are her:

که تمام عمر عبادت کړي
ستا د احسان اجر په څنگه ادا کړينه (142)

Ka tamaam umer ibadat kree

Stha da Ihsan ajr ba singa ada kreeena

Translation:

If a person prays and worships for whole of his life
he will not be able to pay You back what You have
bestowed upon him.

پروردگار غني باچا دے
مچ او انسان له روزي يو شان ورکوينه (143)

Parwardigar ghani bacha de

Mach ao insaan la rozee yo shaan workaweena

Translation:

Allah is the ultimate and only King and Owner of each and every thing and He feed human animal alike.

نفس او شيطان مي دشمنان دي

ربه زه ستا د فضل دير اميد لرمه (144)

Nafs ao shaitan mey dushmanaan dee

Raba za sta da fazal dair umaidd larama

Translation:

O Almighty Allah I have two enemies i.e. my own body and Satan (Devil), and mostly I have reliance and expectation of Your mercy.

Tappas in appreciation of Holy Prophet (SAW):

In Pakhto **Tappa** love to the personality of the Holy Prophet (SAW) has also been demonstrated with intensity. Some **Tappa** in this connection are here for instance:

چي پيغمبر له دنيا لارو

پاتې به نه شي چي د سا خاوندان وينه (145)

Che peggambar la dunya laro

Patey ba na shi che da saa khawandan weena

Translation:

Since the Holy Prophet (SAW) has departed from the world, hence none will survive if ever it breath.

زه دهغه د پيزار خاک يم

چي په جنت کښي ئي غيلمان صفت کوينه (146)

Za da hagma da peyzar khaak yam

Che pa janat ke ye ghailman sifaf kaweenaa

Translation:

I am an obedient servant of my beloved prophet (SAW) who is being praised by ***ghailman*** in Heaven.

Love of Allah and Holy Prophet (SAW)

In certain ***Tappas*** both love for Allah and Holy Prophet (SAW) has been mentioned. Such as,

مينه د خدای د رسول ښه ده

دا نورې ميني لباسي پاتي به شينه (147)

Meena da Khudaye da rasool kha da

Da norey meeney libaasi pathe ba sheena

Translation:

Love of Allah and Holy Prophet (SAW) is the best of all other are just time pass of the world and will remain here.

Allah, Holy Prophet (SAW) and Holy Quran

In Pakhto **Tappa** besides Allah and Holy Prophet (SAW) Holy Quran has also been mentioned which has been revealed upon the Holy Prophet (SAW) and which will remain guide book for the whole of humanity till Doomsday. A **Tappa** goes like,

خداي مي باچا قرآن مي پير دے
رسول الله به شفاعت زما کوينه (148)

Khudaye mey bacha, Quran mey peer dey
Rasool Allah ba shafaat zma kaween

Translation:

Allah is my King and Holy Quran is my spiritual leader and Holy Prophet (SAW) will save me.

Concept of Satan (Devil)

Holy Quran has declared Satan as an unmistakable enemy of Human. This concept has been portrayed in Pakhto **Tappa** in the following words:

اسلام کشتی کفر دریاب دے

شیطان نہنگ دے عالمونہ غرقوبنہ (149)

Islam kishtai koofer daryaab dey

Shaitaan nang dey aalimoona gharqaweena

Translation:

Islam is a boat in the river of kufr and devil (Satan) is the enemy of all humanity and he wants them to drown.

ضد د ابلیس سرہ پکار دے

چی بابا آدم نی د جنت ویستلے وونہ (150)

Zid da iblees sara pakar dey

Che baba aadam ye da janat weestale wana

Translation:

Satan should be taken for an enemy as he expelled Adam from Heaven.

Judgment Day

Muslims believe in life after death and in that life every person will have to give account of his worldly deeds and actions and he will be treated with justice. Guilty will be punished and innocent and aggrieved will be rewarded. This concept has been demonstrated in the following *Tappa*:

غم راسره د آخرت دے

د دنيا دوه ورځې ژوندون دے تیر به شینه (151)

Gham rasara da aakhirat dey

Da dunya dwa wrazezy zwandoon dey their ba sheena

Translation:

I am pining with the thought of Final Day; life of this world is a short one; come to an end one day.

Concept of Death

Muslim and Pakhtoon society has a clear concept of death. They believe that one day they must die and after death they will come to life again and will give account of all their deeds. In Pakhto ***Tappa*** this Islamic concept has been recapitulated. A ***Tappa*** says,

عمل چراغ خان سره واخله

چي د لحد تياري رڼا درباندي شينه (152)

Amal chiragh zaan sara wakhla

Che da lahad thyara ranra derbandey sheena

Translation:

Take the light of good deeds so that you ***may*** have an enlightened grave.

From the ***Tappa*** it is evident that ***Pashtoon*** from their first day as Muslim till now love their Creator, His Prophet (SAW) and religious values. They always tried to practice completely on the injunction of Islam, their religion.

TRIBAL LIFE AND REGIONAL *TAPPAS*

Pakhtoons, for a length of time, remained in tribal area. They lived in hilly and isolated regions from the beginning.

However, due to invasions and economics reasons they went down to urban area. Mostly they left their original area for economics reason and trade. But their collective structure of life has been generally tribal and rural. And they observe their customs in their urban life. And among oldest and greatest civilization of the world social life structure remained unchanged. Ali Gohar, a Pakhtoon writer, describes the tribal life and fundamental customs of Pakhtoon from historical point of view. He writes,

"Among such nations are the Pukhtoon communities that live across the Durand Line (International frontier) in Pakistan and Afghanistan. They have many tribes, sub tribes, clans and areas where they live. They are the inhabitants of high mountains, plain areas and even the deserts. The customs and traditions of each tribe, at a thirty-mile distance from another tribe, are slightly different from each other but the basic themes of codes remain the same. They have a verbal code of life called Pukhtoonwali. Pukhtoonwali consists of a number of different concepts and among the most famous are *Badal* (revenge) *Milmastya* (hospitality), *Jirga* (elders committees), *Nanawati* (Sanctuary) *Nang* (Honour), *Peghoor* (challenging someone with shame), *Lakhkar* (volunteer force),

Chagha (announce and taking abrupt action in case of emergency), **Ashar Gopal** (community participation), **Hujra** (community center), **Tega** (a ceasefire symbol), **Toor** (Shame), **Tarboorwali** (first cousin rivalry). These people have preserved their traditions throughout the years through verbal teaching where the young learn from the elders in the Hujra or at home. They learn not only verbally but also by doing. It was not only important for the youngsters to learn the practices but also to adopt them in their daily lives. Any deviation from these practices is not only an act of shame for an individual but also for the whole tribe. The tribe then must commit to everlasting enmities or pay the price through other means like Swara (giving away a female child for reconciliation), khunbaha (blood money) or other traditional practices of restitution. The common **azizwali** (the Pukhtoon code of life) is a method to prevent an individual from acting against the social rules as it is considered an act of humiliation not only for the individual but also for the clan, tribe and nation. Those who call themselves Pukhtoon use Pukhtoo as a language, a code of life and an identity for themselves. During their discussions they haunt

each that the other has no Pukhtoo, which means that they are not following the Pukhtoon code of life. It is an insult against a member of another nation if they challenge that you have no English French etc. With other nations who are not part of the Pukhtoon community there is a different type of identity for themselves. If other nations believe in “we vs. them” here in the Pukhtoon community they resolve their issues by identifying “I Vs. you.” A tribal chief, an elder, a religious leader, a father will also start with the issue that “I told you this but you violated it. If I am not here, then you are nothing.” This means that the privileges that you have are because of me and if I am no more then you will also lose. "(153)

Alongwith this historical background of Pakhtoon tribal life their cultural background is also much cleared. These cultural values are particular to Pakhtoon society, which are prevalent in this society for centuries. These cultural values of Pakhtoon can also be term as tribal values. Musharaf Khan give account of the major point of these tribal values in the following words,

"No society can survive without having its own code of conduct. The tribal society is having its own

code of conduct, covering all the aspects of the social behavior. These codes are not meant for sending the guilty to jail or gallows but are meant for a compromise among the disputing parties. In most serious cases the major punishment which could be awarded would be burning the house, confiscating the property and sending the person or persons to exile to the area of some other tribe on permanent basis. The punishment of killing is strictly forbidden except in very rare cases where the sub tribe as a whole is demanding the shooting of the killer who is available in the close vicinity. The theft, dacoit or adultery are very rare for, in such cases shoot at site is allowed. The executive and judicial powers are exercised by the *Jirga* on case to case basis. For any conflict a fresh Jirga is constituted with equal number of members nominated by each disputing part. All these codes are unwritten, coming down generation and are acceptable to all. The only crime, which carries no punishment, is killing of a father by a son or a son by a father or a father or an unmarried brother by a brother. This is so because there would be no one to take revenge except the killer himself. Such crime is very rare in practice as the killer would become

weak, armless and up-protected, would be looked down upon by people. As such he would be passing very miserable days for the rest of his life. In the tribal society family is not confined to father, wife and children. It is spread over all the relatives of the hill and on the paternal side like uncle, brothers, sons, nephews, nephew sons, and so on, for as long as they accept the enmity jointly and share their firing at the common enemy, who could be any member of another family whose any member has killed a person of this family. There is no distinction between the killer and the innocent, in so far as taking the **Badal** (revenge) is concerned but the victim must belong to the same joint family. The larger the family, the stronger it would be and would stay stronger while dealing with other. The profit and loss has to be shared equally by such family." (154)

Pakhto **Tappa** on one hand presents the sketch of those customs and tribal life and on the other hand certain particular regions their culture and geography has also been mentioned in it, which we can call as the sketch of Pakhtoon Tribal Life. Besides this Pakhto **Tappa** of certain tribal area has (the dialect) the effects of their particular accent. For instance the accent of people of Peshawar valley is called Peshawari accent.

Mostly **Tappas** of Pakhto language are in this accent. But there are certain **Tappas** which have the effect of its particular area. For instance Kakar and Achakzai, Boluchistan, sing **Tappa** in their particular accent. Similarly region in Pakhtoonkhwa tribes like dialect, Khattak, Bannuchy, Afridi and Shinwaris etc sing these **Tappas** in their particular dialect. Here few **Tappas** will be present which has reference to particular area and tribal areas and their specialty. In a **Tappa** a girl mentions nose ring (**Pezwan**) for her decoration and says that jeweler of Peshawar are not expert in nose ring (**pezwan**) making and that best nose ring are made in Kurram Agency. She says,

پېزوان په کُرمه کښي جوړيږي
د پېښور زرگره مات دي شه لاسونه (155)

Pezwaan pa kurma ke joreigee

Da paikhawar zargara maat de sha lasoona

Translation:

Original **pezwaan** has been prepared in Kurram Agency. O jeweler of Peshawar your hands **may** be broken so that you can not prepare an original **pezwaan**.

This **Tappa** is very famous in **Bannu** district of N.W.F.P. (**Khyber Pakhtoonkhwa**) and I have taken it from the people of **Bannu** orally.

Swat and Bunir tribal area of Pakhtoon have their own traditional life style and customs. In a *Tappa* reference has been made towards the beauty and charm of Swat.

سوات پہ شان د باغ حرم دے

دلري لري شهزادگان ورته راځينه (156)

Swat pa shaan da bagh-e-haram dey

Da larey larey shehzaadgaan warta razeena

Translation:

Swat is like beautiful garden to which princess from far-flung area come for enjoyment.

This *Tappa* is familiar in Peshawar too but I have received it from the people of Malakand Agency.

Bunir is known for the tomb of renowned spiritual person “Peer Baba” to which people go and pray for their relief. To reach there one has to pass through a hilly area of Malindary. In a *Tappa* reference has been made to this regional effect.

مخ دي د پير بابا زيارت دے

په ملندري غاڻبي دي سترے اوځتمه (157)

Makh de da peer baba ziarat dey

Pa malandree ghakhee dey starey aokhatama

Translation:

Your face is like pilgrim of Peer Baba tomb and I climbed the peak of Malindary exhausted.

This **Tappa** is also received from the people of Malakand Agency.

In a **Tappa** reference has been made to the seasons, environment and beauty of Peshawar and Kabul as;

د پېښور وطن جنت دے
د کابل ژمے زمهریر دے خو ترې خُمه (158)

Da pekhawar watan janat dey

Da Kabul zamey zamhareer dey kho threy zama

Translation:

Peshawar and Kabul both are like paradise but I
have to leave Kabul.

Although this **Tappa** is related to the people of Kabul but I
have quoted it from the people of Peshawar orally.

Similarly there was a **Godar** in District Mardan known as
Jalala the signs are still there. This Godar is mentioned in a lot
of Pakhto **Tappa**. The **Godar** was famous for the fable that its
water was sweet and delicious and girls from the surrounding
areas used to take water to their house in pitchers. The godar
has been mentioned in the following words:

د جلاله اوبه خوړي دي
پښتنې جونه ترې منگي رادکوبنه (159)

Da jala oba khwage dee

Pukhtaney joona threy mantee radakaweena

Translation:

Jalala's water is sweet and girls are filling their
pitchers of this water.

This *Tappa* is mostly sung by the people of Peshawar some
other areas of N.W.F. P (Khyber Pakhtunkhwa).

Indus River is known as Abbaseen in Pakhtoon region. Besides
this *Jalala*, Abbaseen has also been mentioned in Pakhto
Tappa and with this reference has been made to Pakhto values
in same *Tappa*. A *Tappa* is here for reference:

زما دي علم پکار نه دے

د اباسين چپي دي يوسه کتابونه (160)

Zama dey ilam pakar na dey

Da abaasin chapey dey yosa kitaboona

Translation:

I don't need your education and your books *mey*
drown in Abbaseen.

This is a famous *Tappa* of Peshawar valley.

Pakhto *Tappa* not only display or demonstrates the social and
cultural values of certain areas but also their accent and dialect.
They sing these *Tappas* in their own local dialect with their
particular accent. Pakhto language has two main dialects one is
Qandhari and the other is Peshawari or Yousafzai dialect.
Qandhari is mostly used in Afghanistan and Balochistan and

Peshawari or Yousafzai dialect is mostly used in Peshawar valley and its surrounding. People of Peshawar speak the standard Pakhto language and most of the *Tappas* are in this dialect. But people from Afghanistan and Balochistan sing *Tappas* in their typical Qandhari dialect. Few *Tappas* are mentioned here for instance:

جانانه شه سوه چي زخمي سوي

زه به دا خپله غاړه هسکه گرځومه (161)

Janana shaswa che zakhmi swey

Za ba da khpala ghaara haska garzawama

Translation:

It is good to happen that you have been injured (at heart) for which I will walk with pride with chin up.

I have received this *Tappa* from my friend Javed Iqbal a lecturer of Pashto in Balochistan University.

In this *Tappa* “*sha swa*” and “*zakhmee swey*” are words from Qandhari dialect which will be pronounce as “*kha shwa*” and “*zakhmee shwey*” in Yousafzai dialect and both pronunciation represent their particular tribes and folk.

چي راپه ياد سي حال مي نور سي

جامي مي اور سي اندار مونه مي سيزينه (162)

Che rapa yaad sey haal mey nore see

Jamey mey ore see andaamoona mey saizeena

The *Tappa* has been narrated by Javed Iqbal in Quetta.

In This **Tappa** also, “*yaad say*”, *nor see*” and “*aor see*” words represent Qandhari dialect. They will be “*yaad shay*”, “*nor shee*” and “*aor shee*” in Peshawari dialect.

Similarly people from Peshawar valley sing **Tappa** in Peshawari dialect. However people of certain Southern region, e.g. Marwat, Bunuchi, and Khattak also demonstrate Qandhari accent and sing **Tappa** in their regional dialects. Besides these the people of Pakistan at Afghanistan boarder, e.g. Shinwari, Afridi and Mohmand generally present Qandhari dialect and sing **Tappa** in this dialect. However occasionally afridis and Mohmands talk in Peshawari dialect and sing **Tappa** in this dialect. On this pretext we can conclude that Pakhto **Tappa** not only demonstrates different cultural, life and regional customs of all Pakhtoon regions but also their regional and particular dialects and accents. That is why Pakhto **Tappa** has a beautiful varieties due to its demonstration of cultural, customs and usages and other aspects of Pakhtoon life.

JOURNEYS

By nature Pakhtoon folk loves to live in mountainous areas. However due to certain reasons they have to descend to plain and urban areas. These reasons *may* either be economical or for the conquest of other regions. But mostly these journeys were for economic reasons. They have to resort to trade and business after a long reliance on agriculture for their survival. Pakhto *Tappa* has the account of war fought for the country. But as it has been mentioned that shifting was mostly for economic, business and trade reasons. Nawaz Tair enumerated reasons of Pakhtoon journeys from their original areas in his book *Tappa ao zuwand* (*Tappa* and life). A short account of which is given here for explanation and reference.

"The general shifting of Pakhtoon tribes was their common practice, which even in vogue in people of hilly areas. They would descend from the hills to plain area in winter and would ascend back in summer. The present locality of Yousafzai tribe is the clear evidence of general shifting in Pakhtoon folk. The shifting was due to business and political strife. Prior to this travel and journeys to conquered areas was also in practice. Effects of this shifting are still visible. Change in ownership of certain areas of Swat and Kohistan is a clear evidence of

this shifting. Shifting from Sama to Swat and vice versa is also mentioned in proverbs of Pakhto language. Bulan, Tochi, Gomal, Kurram, Khyber, Mooray, Shahkot, Malkand, Chirat passes and Bajwar agency were gateways for the caravans of them. These gateways were open from the time when they tasted the joy of journey and travel till this day. Kaple D Redyard Kappling narrated these couplets while observing two caravans were passing from Khyber Pass. He said.

When the Spring time flushes the desert grass
Our Kafilas wind through the Khyber Pass.
Lean are the camels, but fat are the frails;
Light are the purses, but heavy are the bales.
As the snow bound trade of North comes down
The market square of Peshawar town."(163)

References are still made to these journeys for economy and trade in daily gossips. Pakhtoon had strong belief in economic prosperity in foreign countries or journey or shifting to foreign countries guarantee economic prosperity. Whosoever come home from foreign without any economic prosperity and empty hands would not be mentioned in good favourable words. That person who hardly be discussed and if ever his name came in the discussion then he would be termed as a "poor and unlucky man"; brook will remain brook every where. From historical

background it is evident that despite its hardships Pakhtoon took these hardships of journey as a challenge. They face them with great courage and resolution. And this courage enhance when female encourage and motivate them to face them whether these voyages are for war or economy. They encourage them to struggle for the fulfillment of their ambitions. However, it is a fact that they yarn and long for their country and region and remember it with a tone of sorrow grief time and again.

Nawaz Tair says about these sentiments,

“due to their geographical limits and boundaries and their particular situation Pakhtoon do not have the concept of country based on demarcation and boundaries. They consider and take their village and tribe as their country. And when any one gets a chance to see a person abroad their first query would be that whether every thing as right in the country and village. Therefore they always have the ambition to cross this limit and circle around for economic prosperity. This psychological effect of ambition made them to struggle and made it essential for them to move away from this circle and boundary. Similarly this ambition was cooled down.....”(164)

A number of Pakhtoon families and family members have left their home on this pretext with this ambition. They have left their country and countryside in life forever. They have gone through country after country. Majority of them lost for ever and never came back to their country or return to their country was not in their fate. And few of them are in perpetual move. They never fed up with traveling and journey for which they have to face poverty and hunger. Some of them would love to become a beggar so he *may* wander different countries with empty hand. In such ambition there is no intention of worldly gains or materialism. He also believes that a man can survive every situation. He has no other concern wherever he finds the chance. Neither he bothers any other person nor does he have fear of any thing. So Pakhtoon have traveled as much countries as he can afford and has time for it.

A number of Pakhtoon have gone through dense jangle and forests, mountains and deserts of the world like all other travelers. Black / dark Dakan Black / dark water, China, Syria, Rome, Chinese fairies, Bangali's magician and dacoit, Burma forest and a lot of other words and letters are used their idiom from antiquity. And whosoever used to pine himself with meditation and reservations at home would be haunted through satirical idioms. They would look down upon him and would say that you neither become a hawk nor a courageous striker in your own meditations. They have acquainted themselves with

the joys of travel and voyage from the antiquity. They know that journey means enjoyment of journey. They were of the view that if a person is homesick he can never find and taste the joys of journey. One must love his home but he must not become homesick person and he must enjoy the voyages. If a bird loves his nest he will never learn the skill of flight and will never feel the vastness of heavens. In fact Pakhtoon have the universal concept of travel which means the enlightenment of every aspect of life through traveling. If these voyages of Pakhtoon are studied in the perspective of *Tappa* we will find different angles of these voyages. Few *Tappas* are mentioned here for instance:

دا زړه مې داسې راته وائي
راشه ملنگ شه د دنيا وگره سيلونه (165)

Da zra mey dasey rata wayee

Rasha malang sha da dunya wakra sailoona

Translation:

I want to become a beggar and wander the world.

This *Tappa* portrays the wish and ambition to travel the world far and wide. Because a beggar does not need to worry about most of the luxuries. Two main reasons of shifting and traveling have been mentioned in the following *Tappa*:

څوک په رضا د ملکه نه ځي

يا دير غريب شي يا ديار د غمه خينه (166)

Soke pa raza da mulka na zee

Yaa deer ghareeb she ya dayar la ghama zeena

Translation:

Who leaves his country with his sweet will one *mey* leave his country either due to poverty or love, romance and heartbreak in love.

جانان مي هيڻ نه معلوميري

راته بنڪاري پي سفر به تلے وينه (167)

Janan mey hees na maloomaigee

Raata khkaraigi pa safar ba taley weena

Translation:

Since long I could not find my lover; I think he has gone somewhere else on a journey.

However, there are beloveds who forbid their lovers from going away, or ask them to come back to their homes. A *Tappa* in this reference is given below:

مسافري سخته خواري ده

زما زاري ده ياره مه خه له وطنه (168)

Musaferi sakhta khwaree da

Zama zaree da yaara ma za la watana

Translation:

Traveling is very difficult a job and I beg you o my
lover, not to go from your country.

In both these two *Tappas*, generally, travel and going abroad for job has been mentioned.

Country and reason of journey has not been mentioned but it is evident from the *Tappas* that *Pashtoon* and especially *Pashtoon* females knew about the hardships and troubles of going abroad for job and money. A *Pashtoon* beloved cannot bear her lover departure and desertion but she ha to allow her lover to go abroad for the fulfillment of certain aims and objectives.

A dialogue between a lover and beloved also portrays travel and traveler in *Tappa*. An example is given below:

Lover: I have prepared my horse and I am going on a
long

journey

Beloved: You have prepared your horse for a move and I,
the miserable, have left behind

Lover: Don't worry I will be back and whatever
happens I will take you.

Beloved: Will: you take me with you then it's alright I am
a Pakhtoon and will never defame love.

Lover: O my beloved I will remember you for this I
swear on your head / life.

Beloved: Go my love and good bye; I am your cousin and
will be on your name forever.

And when traveler comes back home a Pakhtoon girl
demonstrates an unbound happiness and joy. This happiness of
a Pakhtoon girl has been demonstrated in the following **Tappa**:

مسافری خورلي ياره
پيزار اوباسه چي تلي دي بنكلومه (169)

Musaferee khwarlee yaara

Peizaar obaasa che thalee dee khokalawama

Translation:

Welcome my voyager lover first take a kiss after
this we will talk (about the travel experience etc)

The following **Tappa** demonstrate beautifully the situation of a
beloved while waiting for her lover:

د مسافر اشنا د پاره
تلي مي سوزي په غرمو ولاړه يمه (170)

Da musafir ashna da paara

Thalee mey swazee pa gharma wilara yama

The soles of my feet are burning because I am waiting for my
lover in the noontime.

In these two **Tappas** it has been expressed that **Pashtoon**
females are well aware of the problems and trouble a traveler
has to endure during his voyage abroad. That is why, they look

after and caress their lovers after they come back home and express their love and fidelity.

CONCLUSION

In earlier discussions it has been mentioned that Pakhto *Tappa* is one of the oldest genres of Pakhto folk poetry. So much so, that its correct origin cannot be ascertained. It is also evident that folk literature of any nation presents it real and original

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pictures of its social, cultural and original values. It elaborates life style and manner of a nation, society or tribe. This folklore can be divided into two broad categories. One of which is called materialistic folklore and the other is called non-materialistic folklore. Materialistic folklore consists of human life styles, society, custom and usages. The expression or demonstration of these physical things can be seen in their attire, food and nutrition, joy and sorrows custom and their lifestyle and standards. In non-materialistic folklore mental expressions are given to the lifestyle, customs, manner and usages of that nation. Similarly music and poetry of a nation are considered to be the best sources of their non-material folklore. In poetry, specific folk genre is very important through which expressions are given to specific and individual custom and lifestyle of a nation.

So when we look into the folk genres of Pakhto literature we may find that Loba, Badala (ballad), Nimakay, songs and certain other genres *mey* demonstrate culture and social life of Pakhtoon. However, *Tappa* is more important in this expression because one hand it is the mother of all other folk genres and can be used for their birth and evolution in different places and situations. And on other hand it demonstrates more vividly and beautifully cultural and customs of Pakhtoon nation than any other folk genre.

How much Pakhtoon culture is old? It is very difficult to ascertain it historically. But we can say to the extent that Pakhtoon culture is as old as Pakhtoon nation because every nation has its own lifestyle, mannerism, certain peculiar values and customs. Similarly Pakhtoon nation also has its peculiar and distinct lifestyle and value / customs. When we look into these customs values and culture in the perspective of *Tappa* we will find that roots of Pakhtoon culture is historically as old as Vedic literature because German intellectual Jens Enevoldson considers Pakhto *Tappa* as old as Vedic literature, a representative literature of Aryan Culture which is approximately as old as 1500 BC. Similarly Pakhto *Tappa* represents Pakhtoon culture from about 3500 years till today. Besides these it also provide a clear mirror of Pakhtoon tribal cultural urbanization and cultural evolution. Narrative style of *Tappa* is so effective that the deepest thought or point can be presented in a very easy manner and style. Furthermore it has variety of subject aspects and there would be hardly any aspect of Pakhtoon cultural life which has no demonstration in it. It has demonstration of every aspect of Pakhtoon nation whether it is religion, politics economy, romance, esthetic psychological or any other aspect. Dawr Khan Dawood rightly remarks in his book "*Pakhto Tappa*" as,

"**Tappa** is that document of Pakhtoon life's period and constitution, done and undone, culture and civilization and lifestyle which is safe and sound through all motions and commotion, revolutions and evolutions, day and night of the world. It is the combine property of Pakhtoon folk. It is such a property which is the fruit of collective efforts of all Pakhtoon, i.e. male and female, young and old, rich and poor of every gender, age and status. It is the asset of every Pakhtoon of this age and it will be left a inheritance to the coming generation as our forefather left it to us. It steps forwards toward development with the passage of time and fills its purse with valuable pearls. It *may* be from eight to ten in numbers in the beginning but it move from hundreds to thousand, million, billion trillion and so on so forth. And now the situation has reached to the extent that every male and female young and old express their sentiments and emotions in the form of singing a **Tappa**. It is a sort of river which is filled with valuable and precious pearls at its bottom.

"(171)

On these grounds we can safely say that we can use Pakhto **Tappa** as primary source in the study of Pakhtoon culture, values, lifestyle and standards. Pakhtoon culture and **Tappa** are

part and parcel for each other. Study of Pakhtoon culture without the study of Pakhto *Tappa* is fundamentally incomplete and subject to objection and observations because *Tappa* is culture and culture is the spirit and soul of culture.

APPENDIX

Few selected Tappas with English translation:

Afsos afsos arman arman day

Na mey pezwan shta na da gharay thaveezoona

Ah me! Alas, Alas!

I have neither a nose-ring

Nor a necklace with talismans

Baho pa las gotha pa gotha

Zargra tola dey yaray tha jora krma

Bangles in hands and rings on fingers,

You truly decorated me for love, goldsmith!

Biya ba pezwan pa poza na krm

Ashna spalay wahe pezwan pakay sathyeena

I will never again put on the nose-ring,

My lover plays the flute, with the nose-ring for a song.

Pa baalakht sar rasra magda

Zama pa ghwgo badree chechel kaveena

Don't put your head near mine on the pillow,

My cutting-sharp ear-rings *mey* wound you.

Da tha che laas pa thandee kekhod

Da bangro shrang dey alamona khbraveena

When you raised your hand to forehead,
The jingle of your bangles was heard all around

Paas pa deray laatain baleegee

Yar mey zrgar dey matha gothay joraveena

The lamp is burning on the high mountain,
My goldsmith-lover is busy making rings for my fingers.

Pa poray kalee kay mayun yum

Malik ye sok dey nanawathay tha warzama

I have fallen in love in that village,
Who is its malik so that I go to him for apology

Pukhtana waara yo tabar dey

Che wakht da jang she pa syalay sar warkaveena

All Pakhtoons are but one family,
In the time of war they vie with each other for being killed in
the battle.

Pa tatarah rasha janana

Da Khyber laarey aprido newalay deena

Come through Tatarah, my dar,
The Khyber has been ambused by Afridis.

Sok che pa speen halek mayen she
Pas da makhama dey pendzay grzaveena

Anyone who enamors a white lad,
Should be keeping a revolver after dust

Toora pa laas topak pa ghaara
Sthrgay mey dwara stha pa lar newlay deena

Sword in hand and rifle slung on shoulder,
I have turned both eyes on your direction.

Sok ba da mar kree shodaboka
Matha da laray menz k ma nesa goluna

Someone *mey* kill you, idiot,
Don't hold flowers to me in the street.

Dedun da sar pa badla day
Sar che sathay khawray pa wkray dedanoona

To see me has the danger of loosing your life,
In vain will you see me when concerned with protecting your
head.

Da khpl khaist raporay aor day

Lkka pardey pa bdrago zan therawooma

My own beauty has become a fire for me,
Like a stranger I need an escort on the way.

Akhair ba waran shay Pekhawara

Da nangarhar jona khayray drtha kaveena

At last you will perish, Peshawar!
Because the maidens of Ningarhar are cursing you.

Daa Pekhawar ratha angar sho

Da Baqi omer Karachi key therawoma

Peshawar became a burning fire for me,
I will pass the rest of my life in Karachi.

Da Pekhawar pa jailkhana key

Pa karkhana key Pukhtana kadaay kaveena

In the prison in Peshawar,
Pakhtoons are waving cloth in a factory.

Akhair ba waran shay Pekhawara

Che ghariban drky wakhat singa theraveena

Peshawar, at last you will perish!
How can the poor survive in you?

Pa Chillum chaa adat kray yara

Tur kaghazi shondo dey khayjee shana dodona

Who made you a chillum addict, dear?

Your paper-thin lips are bellowing black smoke.

Totay totay Rababa maat shay

Rababa tha mey zra key wochemical ghamoona

Mey you be splintered and burnt in fire, Rabab!

You stirred waves of grief in my heart.

Khudey dey zama da sung Rabab kra

Che dey hur wakhat pa ghagono las wahuma

Mey you become a Rabab in my lap,

So that I will be fingering your “ears” all the time.

Totay totay Rababa mat shay

Janan zama dey meena tha sara kaveena

Mey you break down in pieces, Rabab!

He is my beloved but loves you more than me.

Taliba khawray ba mulla shay

Pa kitab pruth ye yadawy shinkee Khaloona

Disciple! How can you become a scholar!

With open book in front of you, your mind is full of blue
Khals.

Khula mey pa beera beera wakhla

Baran waregee za sapyakay tolawoma

Come! Be quick in kissing me,
It is raining and I will be collecting the cow dung.

Pa tees tapas ky torabaza

Kor tha dey raghlum more dey lung wahalay wona

O fashionable dandee!
When I went to your house your mother was wearing -----

Khushay khwaree rapasay ma kra

Da inzer gul yum pa las na drzum mayeena

Don't make futile attempts to get me!
I am flower of the fig tree; you would not be able to get me.

Janana mray kaa pathay kygay

Daa mey adat dey naray sthrgay torawoma

Whether you live or die, darling!
This dark eye make up is my habit.

Da jenay dey nakhroa tha gora

Che sthrgay toray kree lakay wrla praygdeena

Imagine this coquetry of the girl!

When she blackens her eyes, she makes them tails.

Pa nawagay key oba na way

Da Mamonai da veeno raghla salaboona

There was no water in the dry stream of Nawagai,

But floods of ***Manonai***'s blood started flowing

Ye Sher Alama turs pray okra

Da Mamonai naway zuwani ba khaoray sheena

Sher Alam! Take pity on her;

The budding youth of ***Mamonai*** will be turned to dust.

Da Malakand bazaar waran shay

Tha ky khrsegee da Ramdad da kor shaloona

Mey you be destroyed, the bazaar of Malakand.

The shawls of the house of Ramdad are sold in you.

Ramdada pa sa rawaneega

Da sra kamar na Mohmandan raghlee deena

Ramdad, Get up and start going,

The Mohmands have come from the Soor Kamar.

Paas pa asman rasha Ramdada

Da kalee laray Ranizo newalee deena

Come through the sky Ramdad,

The village paths have been ambushed by the Ranizais.

Che da dedun naseeb ye na vee

Pa yo koosa key sara warndey rosthoo sheena

Those who are not fated to meet,

They miss each other in the same street.

Da neemey shpay pa khub oda wum

Cha zwaneemurg Tappa kra purtha weekha shoma

I was sleeping in the dead of night,

Some wretch sang a loud ***Tappah*** and awakened me.

Stha da Khaist doran ba theer she

Zama ba pathay she pa zra saway daghona

The fad of your beauty ***mey*** pass,

But its festering scars will remain on my heart.

Ma da Kunar da send na zar kray

Zama janan pa paky makh wenzalay veena

Mey I be sacrificed to the Kunar River,

My beloved might have washed his face in it.

Praygda che khr saylab mey yosee

Pa labozun ashna ba deera nazeeduma

Let the dirty flood wash me away,

I used to be so proud of the swimming skill of my lover.

Arman ba wokray wakht ba theer ve

Biya ba jahan rapasay goray na ba yuma

You will be sorry when the time will be passed,

Then you will search the world for me, while I will not be there.

Ashna pa dasay lambo wosoum

Na ye logay shtha na ye taawo chala warzeena

My lover burnt me with such flames,

That have neither smoke, nor anyone feels their heat.

Aor che balegee akhair mur she

Zra che mayun she hamysa lambay waheena

A burning fire dies out at last,

But the flame of love rages on for ever.

Khal kho pa shondo na wranaygee

Stha da ghakhono paky kharee purhuroona

The Khal is not rubbed just out with lips,
The marks of your teeth can be clearly seen on it.

Khal dey sheen pas pa jabeen day

Bacha da cheen dey waranvee pardee korona

The proud blue Khal up on your forehead,
Like the king of China, Devastates the houses of poor lovers.

Abbaseen biya pa chapo raghay

Pa sr he rawrul speenay khlay zeer pezwanoona

Once again, the Indus is in high flood,
It has washed away girls with white mouths and yellow nose-rings.

Abbaseen biya walay walay sho

Jona tolgee tolgee pa sayl wrla wrzeena

The Indus is again reduced to channels,
Young girls, ingroups, go there for enjoyment.

Da Abbaseen da gharay gula

Ya ba dey pray krum ya ba dub drpasay shama

O flower on the bank of the Indus!
Either I *mey* pluck you or be drowned.

Bara asman dey landey zumka

Lka da zjrundey ye pa mainz ky maydey krma

The sky above and the earth below,

Crush me like the two stones of the mill

Aor dey rapuray kro tha laray

Th che razay no za ba khawray areey wuma

Putting me on fire, you went away:

By the time you come back, I will have been reduced to ashes.

Bus dey pa dey ba faisla kro

Deeray misray da saree ghum sewa kaveena

Let's decide at last, we have to!

That too many *Tappahs* aggravate grief.

Balay lambay mey da zra khezjee

Kh sok todaygee zama khuala dey razeena

My heart is raging with flames,

Those who want to warm themselves should come near me.

Akhtar kho raghay yar mey nashtha

Da khanda daka khula ba chala warkawoma

The Eid came but you did not come.

Whom will I be giving kisses with a smile?

Tha da Akhtar pa sahar rasha

Za ba draozum toray sthrgay sra lasoona

You come on the Eid morning,

I will come out to receive you with blackened eyes and dyed hands.

Da Azam Khan mughalay lorna

Da payrangee pa mukhky zee srtor saroona

The Mughal daughters of Azam Khan,

Walk bare-headed in front of the Britishers.

Pa Malakand tyaray khwaray shway

Haroona, tora brekhawa che rarna sheena

Darkness is spreading over Malakand,

Haroon, shine your sword for light to break.

Da inkylab saylab che rashe

Da iqtidar balakhanay ranaraveena

When the flood of revolution comes,

It tumbles down the palaces of power.

Da tanarah lambo tha pruth way

Pa zra mey na way stha d sro sthrgo daghona

I wish I were lying in the flames of oven,

But didn't have the scars of your red eyes on my heart.

Da tanarah lamba kaga shwa

Zama ye wsol da kago zulfo saroona

The flame of oven bent with wind;
It singed the ends of my curly locks.

Tur nemey shpay poray ranaghlay

Skrwatay maray shway aos aroo tha nastha yuma

You didn't come till late in the night,
The brands have died down and I am sitting in front of only
ashes.

Khalaq sahraa ky tala kygee

Za da janan sthrgo pa kor ky tala kruma

People are looted in the deserts,
The eyes of my lover looted me at home.

Bilthanah naway khar abad kro

Sok che da ghum soda kave wrla dey zeena

Separation has founded a new city,
Those who want to buy sorrow should go there.

Bilthun pa hur cha milma kygee

Pa ma che rashe theravee mashtay kaloona

Separation becomes every body's guest,

When he comes to me he stays for months and years.

Dilbara stha pa intizar ky

Sthoro tha gorum shpa saba rabandey sheena

Waiting for you, my dear,

I keep looking at the stars all night till it dawns.

Da malangay jama ky rasha

Tha ba walar ye za ba khair dr aobasuma

Come in the disguise of a beggar!

While you stand at the door, I will bring out charity for you.

Da meenay thool mo sra wkro

Yawa tota pa janan zyatha wokhatuma

We weighed our respective love,

Mine was a grain heavier than that of my lover's.

Da meenay yar mey payda na kro

Dunya mey charn khra got pa got wogrzayduma

I couldn't find a friend to love,

I sifted the world from end to end.

Da naray tool maryan azad shou

Ashiq da yar pa ghulamey fakhar kaveena

All the slaves of the world were made free;

The lover is proud of the slavery of his beloved.

Da wafa thama thrayna ma kra

Sok che pa zan da mashoqay goman kaveena

Don't expect any faithfulness from one,
Who is vainly conscious of her beauty!

Dumra gharoor pa husan ma kra

Husan da zjamee mazeegar dey theer ba sheena

Don't so proud of your beauty!
Beauty is like the fleeting winter afternoon.

Note:

These ***Tappas*** have been taken from the ***Tappa*** by Qabil Khan Afridi Published by Pashto Academy University of Peshawar and Lok virsa Islamabad (2008).

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